

CHOPIN NUMBER
\$1.50 PER YEAR

JANUARY, 1905

JPO -
SINGLE COPY, 15 CTS.

THE ETUDE

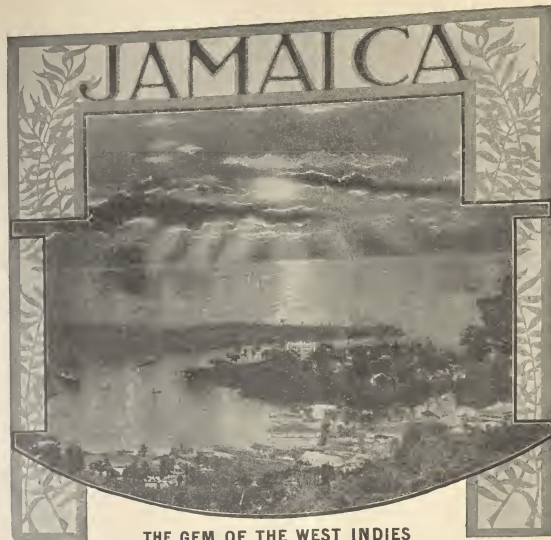


Vol. 23

THEODORE PRESSER,
PHILADELPHIA, PA.

No 1.

WITH SUPPLEMENT



THE GEM OF THE WEST INDIES

The warm welcome of the Golden Caribbean awaits you in Jamaica. With its tempting accessibility and the moderate cost of the trip, no other spot holds out such fair promise of a perfect winter holiday. Reached by a bracing sea trip of about four days on vessels which afford the traveler every convenience and comfort.

THE UNITED FRUIT COMPANY'S

ST. PAUL STEAMSHIPS
ADMIRAL DEWEY ADMIRAL SCHLEY
ADMIRAL FARMINGTON ADMIRAL FARMINGTON
sail weekly from Boston and Philadelphia. New American-built Steamships Buckman and Watson weekly from Baltimore.

ROUND TRIP, \$75—including Meals and Stateroom—One Way, \$40
Weekly sailings from New Orleans to Colon Republic Panama, Limon Costa Rica, and ports in Central and South America.
We have published a beautiful illustrated book, "A Happy Month in Jamaica," and issue a monthly paper, "The Golden Caribbean." Both will be sent to those interested, by addressing Passenger Dept., UNITED FRUIT COMPANY, LONG WHARF, BOSTON.

3 NORTH WILKINSON, PHILADELPHIA
HUGHES AND HENRY BROS., BALTIMORE
211 ST. CHARLES ST., NEW ORLEANS
Thos. Cook & Son, Tourist Agents

UNITED FRUIT COMPANY

Raymond and Whitcomb Co.

Modern Dance Album

A COLLECTION OF DANCE MUSIC OF MODERN DIFFICULTY FOR THE PIANO

Price, 50 Cents

THIS book has been made to fill a demand for a collection of good dances more difficult than those contained in "The First Dance Album."

Every piece is a gem—the choice of our whole catalogue between the grades of 2 and 4.

The book has been expressly designed to meet the demands of the modern ball-room, being rich in captivating waltzes and dashing two-steps, as well as a number of various other dances.

THEODORE PRESSER, 1712

STRICH & TEIDLER PIANOS

Manufacturers of Artistic Grand and Upright Pianos

are noted for Purity, Power, and Resonance of Tone; Responsiveness of Touch, Unsurpassed Construction, Workmanship and Excellence; and New Artistic Designs of Cases.

134th Street and Brook Avenue, NEW YORK

PRIMER OF MUSIC

BY WILLIAM MASON, Mus. Doc., and W. S. R. MATTHEWS
Price, Boards, 75 cts.; Cloth, \$1.00

This little work covers entirely new ground. It is not alone a primer of the piano, with information about the keyboard notation and peculiarities of the instrument, but much more. It is a primer of musicianship, having in its foundations of harmony, musical form, the principles of and ornaments, the principles of piano technique, and much other interesting and mind-awakening information.

PRONOUNCING AND DEFINING DICTIONARY OF MUSIC

BY W. S. R. MATTHEWS and EMIL LERBERG

Price, Cloth, \$1.00

This is beyond question the most perfect and complete book of the kind published. It contains over 10,000 entries of words and terms used in music.
A SUMMARY OF MUSICAL NOTATION.
MUSICAL FORMS and their CLASSIFICATION.
RULES OF PRONOUNCING. Quizzes, questions for pronouncing Italian, German, and French words used in the book.

RULES AND REASONS FOR CORRECT SCALE-FINGERING

By EMMET FIELD

A manual for teachers and students.

Price, 25 cents

TIDBITS OF MUSICAL HISTORY

A convenient pocket edition of short and amusing memoirs of the more eminent composers.

Price, 25 cents

THE ART OF HYMN-TUNE PLAYING

By ANNA M. HAMILTON

Consisting of preparatory exercises and studies and full hymn-tunes, with fingering and suggestions.

Price, 25 cents

PIPE AND STRINGS

By W. F. GATES

Three historic and descriptive sketches. The origin and development of the organ. The evolution of the psalter. The violin and its ancestry.

Price, Cloth, \$1.00

MANUAL OF MODULATION

By T. L. KREBS

A most valuable little work, containing concise and simple instructions in the art of contrasting correct and pleasing modulations from one key to any other. The master of those who have the time and opportunity to study the theory of music is few, yet many are anxious to have good knowledge of modulation. The object of this manual is to supply that knowledge, and only such instruction is given as the author deemed necessary for that purpose.

Price, 25 cents

RUDIMENTS OF MUSIC

Prepared by J. R. MURRAY

Teachers, classes, and individuals who do not yet have a large and expensive book just for the sake of the title, will find in this book the most complete and inexpensive work everything necessary for a complete understanding of the art of reading and singing by note.

Price, 10 cents

THE John Church Company

Cincinnati Chicago New York London Leipzig

IF YOU ARE LOOKING FOR NEW SONGS THIS LIST WILL INTEREST YOU NEW SONGS FOR SOPRANO

Jules Jordan	
THE COQUETTE	50
Range d to G	
UN MAY-TIME	50
Range E to D	
B. M. Davison	
TWO COMPLIMENTS	50
Range G to F	
Arthur Bruhns	
LADY MOON	75
High Voice, Range E to G	
Medium Voice, Range d to F	
Isidora Martinez	
WHO IS SYLVIA?	50
High Voice, Range E to G	
Medium Voice, Range c to F	

NEW SONGS FOR MEZZO SOPRANO

E. H. Bailey	
THE WEED AND THE ROSE	50
Medium Voice, Range d to E	
Low Voice, Range c to D	
H. N. Redman	
IF LOVE WERE WHAT THE ROSE IS	50
Range d to E	
Carl Mittel	
THE SANDMAN	50
Range d to E	

NEW SONGS FOR ALTO

Kate Vannah	
BID HER DREAM OF ME	50
Range a to C	
THREE OLD ROSES	50
Low Voice, Range b to E	
Medium Voice, Range c to F	
J. C. Macy	
CUDDLE DOON	50
Range b to E	
THE LITTLE ORENADIER	50
Range a to D	
Louis F. Gottschalk	
THE KING CAN DO NO WRONG	50
Range b to E	
Anton Strolezki	
A ROSE GARDEN	50
Low Voice, Range b to E	
Medium Voice, Range d to F	

NEW SONGS FOR TENOR

Jules Jordan	
A PERSIAN SERENADE	50
High Voice, Range d to G	
Low Voice, Range b to F	
MY LADY	50
High Voice, Range d to G	
Low Voice, Range b to F	
Adam Geibel	
SWEET ALPINE ROSE (Swiss Serenade)	50
Range d to G	
Isidora Martinez	
THE CONTRABANDIST	50
High Voice, Range d to G	
Low Voice, Range b to F	
P. A. Schneck	
WAITING FOR YOU	50
High Voice, Range d to G	
Low Voice, Range b to F	

NEW SONGS FOR BARITONE

Jules Jordan	
THE NATION'S SONG OF PEACE	50
Range d to E	
George B. Nevin	
THE BRAVE OLD OAK	50
Range b to E	
MY IRISH SWEETHEART	50
Range d to E	
Geo. L. Spaulding	
THE JOLLY OLD FERRYMAN	50
Range d to G	
Adam Geibel	
THE VOICE OF THE SWORD	50
Range d to G	
Louis F. Gottschalk	
THE OLD BELL RINGER	50
Range d to G	

THEMATIC SONG CATALOGUE NEXT FREE

White-Smith Music Publishing Co.

Boston 62 and 64 West 17th St. New York 6 East 17th St.

Chicago 320 Wabash Ave.

THE ETUDE

CONTENTS

"THE ETUDE," - January, 1905

Frederic Françoise Chopin (Biographical Sketch)	7
A. L. Mander	8
An Appreciation of Chopin	8
Chopin the Revolutionary	9
Chopin the Teacher	9
Chopin the Man	10
Chopin the Poet of the Piano	10
The True Genius of Piano Music	11
Thoughts for the New Year	11
Making up a Chopin Program	12
The Quality of Chopin's Genius	13
Musical Rhythm and Rhythmic Playing	13
Mathews	16
Old Fogy's Comments	16
Snow Bound in a Studio, Musical Story	18
A True Interpreter of Chopin	19
Prize Essay Contest	19
Children's Page	20
Editorial Notes	22
Vocal Department	22
Organ and Choir	22
Violin Department	28
Etude Music Study Club. Articles by Horv	30
Williams and A. L. Mander	32
Publishers' Notes	32
Musical Items	34
Questions and Answers	35
Home Notes	36
New Publications	36
Recital Program	37
Teachers' Round Table	38

MUSIC

At Daybreak	1
Triumphal March from "Aida"	1
Grande Valse Brillante, Opus 18	1
Three Favorite Preludes	1
Love's Dream	1
Spanish Dance	1
Slumber Song	1
Forever and a Day	1
Crossing the Bar	1

Special for January

Six new pieces for Piano, especially adapted for teaching in the intermediate grades.

Nymphs at Play	Sch
Christmas Bells	Ganschals
The May Bells	Lange
Gavotte, Village Fete	Lange
Fairy Queen Polka	Lichner
Greeting to Spring	Wenzel

INTRODUCTORY OFFER: Upon receipt of twenty-five cents, we will send all the above named compositions. Rapidly, five cents each. Limited to one copy each.

WALTER S. SPRANKLE, Publisher
809 E. Eleventh Street, - Indianapolis, Ind.

TWO NEW BOOKS

OF INTEREST TO EARNEST PIANO TEACHERS

MODERN METHOD OF TECHNICAL EXERCISES

FOR THE EQUALIZATION OF THE FINGERS
Including the Study of Transposition, Phrasing, Rhythm, and Artistic Execution for practice for pupils of all grades.

By CARL W. GRIMM
(Author of "Grimm's Practical Method for Piano," "Grimm's Simple Method of Modern Harmony.")

PRICE, \$1.00

SONG STORIES FOR THE PIANO

By CARRIE A. ALCHIN

The Most Unique and Attractive Work ever Written for Beginners

A novel scheme for teaching the technical exercises presented in a most interesting way. The melodies are beautiful and especially adapted to read, and the lyrics are setting. The work has been prepared by a successful teacher, one who is always in close sympathy with child life. The lyrics are in proportion to the age of the child, and the progress is such that the child will be able to sing and play together.

PRICE OF THE BOOK IS 60 CENTS

Great Schools and Teachers' Dealers.

The Geo. B. Jennings Co., Cincinnati, O.

NOVELTIES

Published in October and November, 1904

By CLAYTON F. SUMMY CO.

220 Wabash Avenue, Chicago, Ill.

Our Song Issues

For October embrace three by ROSSETTER G. COLE, entitled UNNUMBERED, THE VIOLIN, and LULLABY (each sec.). GOOD NIGHT, by ADOLPH WEING (sec.), and with violin obligato (75c.); UNLESS, NIGHT, and SLUMBER SONG, by JULIA WILKINS (each sec.).

In Piano Solos

including VALSE GRACIOSO, by HELENE PERLEY (sec.); a volume of SIX CHILDREN'S PIECES, by KERN; DAWN ALDRECH (sec.). THE WATERMILL, in THE BLACKSMITH SHOP, FAIRIES' MUSIC BOX, by EYDIE PRUYN HALL (sec. each). The above are all in the first and second grades of difficulty. AT SUNDOWN (sec.), BY THE LAKE (sec.), THE CLOVER FIELD (sec.), THE RIVER (sec.), styled Nature Pictures, by G. A. GRANT-SCHAEFER, are excellent numbers in the third and fourth grades.

For Organ:

A PASTORALE, by ARTHUR DUNHAM (75c.), and new editions of VESPER BELLS (sec.), and SONGS IN THE NIGHT (sec.), by WALTER SPERRY.

In Studies

We have issued two sections from MUSIC EDUCATION. Vol. II, CHILDREN'S MATERIAL, by CLAYTON F. SUMMY, viz.: Sec. III, CHILDREN'S SONG STUDIES, and Sec. VII, MELODYSYNTHETIC TECHNICAL STUDIES (each, net, sec.).

IT CAME UPON THE MIDNIGHT CLEAR, a fine, new Christmas Song, by JOHN A. WEST (sec.), ready December 1st. In two keys.

Send for our Catalogue and Novelty Lists, and for our plan for keeping teachers posted on the desirable things that are being published by all the better class of publishing houses in America and Europe.

CLAYTON F. SUMMY CO.

220 WABASH AVENUE, CHICAGO, ILL.

Every VOCAL Teacher and Singer in the United States

should examine the following Songs before making up their lists for the coming season

Mammy's Lullaby (Alto) Jamison \$0.50

Only (Mezzo) - Wrightson .50

In God's Own Light (2 keys) Eversole .60

Heart of the Rose (2 keys) Eversole .60

Four Songs from Glen Ard Gilmore 1.00

Music Sent on Examination to Parties Furnishing References

W. H. WILLIS & CO.

CHICAGO, ILL., 248 Wabash Avenue

CINCINNATI, O., S. E. Cor. 4th and Elm St

2601 135th St. N. W. 10111

JUST ISSUED

Schmidt's
Standard Organ Collection

33 COMPOSITIONS

Specially adapted for the Church Service
Registration carefully indicated

By EVERETT E. TRUETTE

Price \$1.50

The Faeltens System

OF

Fundamental Pianoforte Instruction

BY

CARL and REINHOLD FAELTENS

Books 1, 2, 3, 4. Each, \$1.25

It will be of interest to all progressive music teachers to learn that Carl and Reinhold Faeltens have prepared a new version of their "Fundamental Training Course," the sterling merits of which have already been abundantly discussed, acknowledged and practically demonstrated during the last decade.

The complete Course is given with full explanations of all details and in progressive order, making it possible for every intelligent teacher to study and apply the Course independently. A number of new, valuable features have been added which greatly increase the effectiveness of the Course.

"This is by far the most ingenious attempt that has been made for many years to set before the little musical learner (or the old one, for that matter) the difficult lessons that he must learn before he can be said to have started properly on his quest after musical knowledge. By means of examples, tables and systems of notation not to be misunderstood, the whole fundamental principles of piano playing are explained in the most thorough manner, and the pupil is at once put to the practical test of proving what he has learned after each separate chapter in four volumes. Many pages are provided with the five blank lines of the musical staff, where the pupil is expected to write his exercises and copy the examples given. Thus his work is preserved for reference, and later he is enabled to benefit even by his own mistakes. The technique of the instrument is not neglected in the Faeltens system, and there are interesting and instructive sections devoted to special exercises and studies for muscle and sinew development. Much time and patience have evidently been spent on the work, and for pedagogical purposes it could not well be surpassed."—*Musical Courier*.

MAIL ORDERS SOLICITED AND FILLED PROMPTLY TO ALL PARTS OF THE COUNTRY

NOVELTY LIST sent free upon application

ARTHUR P. SCHMIDT

BOSTON 120 Boylston St. LEIPSIK 136 Fifth Ave. NEW YORK 136 Fifth Ave.

Almost a Kindergarten Method

FIRST STEPS
IN PIANOFORTE STUDYCompiled by Theo. Presser
PRICE, \$1.00

A concise, practical, and melodious introduction to the study of PIANO PLAYING

SOME POINTS OF INTEREST:

New material. Popular and yet of high grade. Not less than six specialists have given their experience to this work during three years.

Graded so carefully and beginning so simply as to be almost a kindergarten method.

It will take a child through the first nine months of instruction in a most pleasing and profitable manner.

To teach from one book is monotonous; it has become the practice among the best teachers to change instruction books—it gives breadth to one's knowledge, and certainly lightens the drudgery. So give this new book a trial.

Let us send it to you "ON SALE," Subject to Return

THEO. PRESSER, Publisher
1712 Chestnut Street Philadelphia, Pa.

A DEPENDABLE
PIANO

Over half a century of experience, combined with capital, has enabled us to succeed in an honorable ambition to make a thoroughly good piano, to be sold at a reasonable price.

Back of its high position in the piano industry are more than 50,000 satisfied purchasers. It is only fair to believe that no piano could gain such wonderful popularity as these figures prove unless it possessed the highest merit. Examine either the interior or the exterior of an

EMERSON
PIANO

and you will find what this claim means in its full honor, as the saying is. Whenever or wherever it is a subject which has given rise to much discussion. With the merits of this discussion this paper has nothing to do. It is certain that both are dominating factors in a life, and—struggle as we may—we cannot avoid them. Genius, no matter how great; determination, no matter how strong, cannot utterly overcome their effects. Down through the generations, sometimes with a certainty that snatches of fate, sometimes over-leaping one or more generations, are bequeathed traits of body, mind, and character which establish predispositions like hands of steel, from which escape appears impossible. From so long a succession of musical ancestry we expect a John Sebastian Bach to result, and we would be surprised and disappointed at his failure to give a proper account of himself. So, also, environment seizes us at birth, molding, fashioning, setting its stamp upon us, working out in us its will, at times almost to the obliteration of the attributes with which heredity has endowed us. While we seekers after knowledge view this battle between heredity and environment, striving to draw from it lessons to serve our own good, it goes on before us, and will continue so long as men are born into life. And now and again above the turmoil of mediocrity will be thrust an extraordinary example of the results when these factors unite in the production of a genius.

Our illustrated catalogue and plan of easy payment system for asking. Best possible prices allowed for old pianos in exchange.

EMERSON PIANO CO.

CHICAGO BOSTON
102 Michigan Ave. 120 Boylston St.

In writing, please mention The Etude

The
Musician

A Monthly Journal Devoted to the
Educational Interests of Music

Edited by THOMAS TAPPER,

THE MUSICIAN embodies the best ideas gained by experience of the leaders in the musical world. No teacher can afford to be without it because it contains information suited to the daily needs of all. THE FOLLOWING LIST OF DEPARTMENTS ILLUSTRATES ITS SCOPE:

Teachers' Forum

Conducted by HAMILTON C. McDOUGALL

In this department the pertinent and vital questions of teachers' work are discussed.

The Music Student

Conducted by EDWARD BURLINGAME HILL

Hints and helps for study are here thoroughly developed in a manner interesting and stimulating.

The Voice

Conducted by ARTHUR L. MANCHESTER

Contains practical instruction in singing. Treats on breath control, voice, production, diction, and other subjects of interest to vocalists.

The Violin and Orchestra

Conducted by MISS EDITH LYNWOOD WINN

Makes a feature of new literature, new methods and teaching pieces, and notes of interest to players of stringed and other instruments of the orchestra.

The general articles are by leading writers and treat on current topics. Each number contains twenty-four pages of new music printed from the same plates as are used in the sheet music editions. This, if purchased separately, would cost many times the price of the magazine. All new books of interest to musicians, magazine which may be ordered at reduced introductory prices.

The year just begun bids fair to be the best in the history of THE MUSICIAN. Send fifteen cents for the January number, and if satisfactory we will send the other eleven issues for \$1.50.

PRICE 15 CENTS PER COPY. \$1.50 PER YEAR

OLIVER DITSON COMPANY, BOSTON

C. H. DITSON & CO., New York

J. E. DITSON & CO., Philadelphia

Order of Your Home Dealer or the Above Houses

The Etude

VOL. XXIII

PHILADELPHIA, PA., JANUARY, 1905.

NO. 1



BY ARTHUR L. MANCHESTER.

In summing up the life-work of any man not only must his personality be considered, but the influence of heredity and environment upon that personality must be taken into account. The relative importance of heredity and environment is a subject which has given rise to much discussion. With the merits of this discussion this paper has nothing to do. It is certain that both are dominating factors in a life, and—struggle as we may—we cannot avoid them. Genius, no matter how great; determination, no matter how strong, cannot utterly overcome their effects. Down through the generations, sometimes with a certainty that snatches of fate, sometimes over-leaping one or more generations, are bequeathed traits of body, mind, and character which establish predispositions like hands of steel, from which escape appears impossible. From so long a succession of musical ancestry we expect a John Sebastian Bach to result, and we would be surprised and disappointed at his failure to give a proper account of himself. So, also, environment seizes us at birth, molding, fashioning, setting its stamp upon us, working out in us its will, at times almost to the obliteration of the attributes with which heredity has endowed us. While we seekers after knowledge view this battle between heredity and environment, striving to draw from it lessons to serve our own good, it goes on before us, and will continue so long as men are born into life. And now and again above the turmoil of mediocrity will be thrust an extraordinary example of the results when these factors unite in the production of a genius.

Such an example is Frédéric Chopin. Unique not only among contemporaries, which included such names as Schumann, Mendelssohn, Berlioz, Thalberg, and Liszt, but also among the masters of all times, revealed to us as a strange combination of weakness and strength, of vacillation and fervor, of gaiety and melancholy, of sympathy and shrinking reserve, the originator of a style of composition which, despite its narrow limits, has exerted a greater influence than almost any other, his short forty years of life are a fascinating study of the effect of environment upon a sensitive nature. His personal appearance is contradictory, giving at once a clue and a complication to the understanding of his activity. Of his personal appearance we can have some notion from the portrait by Liszt. Of rather low stature, but of distinguished bearing, and with an air of high breeding, with an oval face from out of which looked spiritual, blue eyes, a noble transparent complexion, a rather aquiline nose, fair, silky hair,

delicate hands and slight limbs, such is the outward aspect of the man whose music tells a story of melancholy in keeping with his physical appearance, of a patriotism so fervid that its savagery is all out of touch with his delicacy and avoidance of deep, stirring topics of conversation.

The study of such a life cannot but be absorbingly interesting, and we do not wonder at the attention which has been given to it. Knowing nothing of his ancestry, we cannot tell how great is the influence of heredity in the composition of the man. His biographers make practically no mention of his forefathers. His father was not a musician, and was not, so far as we know, of the physical and mental type of his son. The mother was a Polish woman of good family, presumably possessing the characteristics of her race, but a healthy housekeeper who held the fervid love of her son until her death. For the derivation of his physical and mental attributes we have no apparent source. His musical genius seems to have been his own birthright, and his boyhood did not particularly foreshadow the peculiarities of his manhood. But, however derived, his supersensitive, highly strung temperament was peculiarly susceptible to the influences of environment, and to the accident—shall we say—of his birth in Poland and at the precise time when that once dominant power were sunk in deepest distress, their very existence wavering in the balance, do we owe the music of his achievement.

The migration of Nicholas Chopin, the young Frenchman, to Warsaw about 1787, at the suggestion of a fellow-countryman, his participation in the struggles of Poland to rehabilitate herself as a nation, and his ultimate adoption of Poland as his home were decisions fraught with pregnant possibilities, and from them came the career we are studying. The enthusiastic participation of the father in the struggles of his adopted country, pre-pressed the burning patriotism of the son. His earnest study of her history doubtless placed within the reach of the boy the traditions of which Poland was so proud, awakening him, child and man, to a keen sensibility of Poland's wrongs. Spending his childhood and youth amidst the turmoils of a lost nationality, with the rumblings of revolution ever sounding in his ears, with the misery of direst poverty

rubbing elbows with greatest luxury, and with the traditions of a proud past constantly recounted in his presence, there is no surprise at the savage fervor of his patriotism. This is the environment which could make the pale, delicate, vacillating, shrinking Chopin write polemics in which the clash of war sounds with tremendous fury.

II.

When the young Frenchman, Nicholas Chopin, reached Warsaw, he could not but be impressed with the conditions which met him. The capital of the country which had once had a powerful voice in the politics of Europe, but which now had fallen from its lofty estate, reflected the conditions of the whole country. The strongest contrasts of poverty and wealth prevailed, the streets of the city were spacious, but ill paved; the churches and public buildings were large and magnificent, the palaces of the nobility were numerous and splendid; but the greatest part of the population, especially the suburbs, were mean and ill constructed wooden hovels. This is the description of a visitor who came to Warsaw about the time of Chopin's arrival.

From the domination which had long been the pride of haughty Poland, she had fallen until, with territory diminished, her independence was gone and her very existence depended on the caprice of her powerful neighbors. The map of Europe was not yet settled; Prussia, under the rule of Frederic the Great; Russia, under the unscrupulous Catherine II; and Austria, under the reign of Maria Theresa, were ready to dismember her when provocation should arise. Carlely aptly represents Poland as the "peaceable stepping-stone of Russia into Europe and out of it"—what may he called the door-mat of Russia, useful to her foot, when she is about paying visits or receiving them." Her king, Stanislaus Augustus, had been placed on the throne by Polish force, and it only needed a spark to set the tinder afire. And the time was approaching when the spark and the powder were to meet. When Nicholas reached Warsaw, Poland was looking for a return of her former greatness, and the uprising headed by Kosciuszko took place not long after. Nicholas took part in it, narrowly escaping death in the massacre on the taking of Praga by the Russians in 1794. The final partition of Poland by the three countries already named brought to an end the existence of Poland as a kingdom. Her glory was of the past; the children of the future would be told tales of her chivalry, of bravery, of self-sacrifice, and, it is a pity but it must be said, of the cruelty of her nobles of former days.

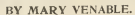
But now, that we have the Chopin *intime* the real Chopin,—is the revolutionary trait totally absent from his works of quieter character? By no means! I was asked: where is it? I should say in reply: Compare any work, no matter which, written for the piano before his time with any one of equal merit written afterward and see if the treatment of the piano is the same. Take Chopin out of the history of music and you create an ugly gap; but take him out of the history of the piano and you *destroy* it. It simply falls to the ground. Was he a rebel? Was

reads thus:—
 "Under this stone lie the mortal remains of Thomas Attwood, who was appointed organist of this Cathedral, 1796. He departed this life the 24th May 1838, in the 73d year of his age. Turn thee, aged O Lord, and be gracious unto thy servant."
 Henry Purcell, organist of Westminster Abbey, died in 1695 at the age of 37. His body was interred in a grave beneath the organ.

CHOPIN THE REVOLUTIONAIRE

BY CONSTANTIN VON STERNBERG

Chopin The Teacher



Chopin's Pupils.

Chopin's Enjoyment of Teaching.

sician-making.

Legato Scale Playing.

Apropos of legato, Mikuli writes that "greatly used the full-toned legato." As gymnast he has recognized the need to move inward and outward of the wrist, and the fingers, but all this with the earnest work of scales, and over fatigue. He made his pupils play very slowly and gradually, as connectedly as possible, tempo, and with metronomic evenness. The playing of the latter finger was to be facilitated by a corresponding turning inward of the hand. Scales with many black keys (B, F-sharp, and C major) were handled, and last, as most difficult, C minor. In the same manner, he treated the other fingers. *Index et Exercise*, a work which, says Clementi's Preface, we esteem very highly. According to Chopin, it is merely depleted of means of almost strengthening on the fingers by means of some of the exercises and on a thumb entirely free at the passing under and over the others, and on a lateral movement (with the elbow hanging quiescent) always easy (and of the kind, not by jerks, but continuous) every twenty flowing, which he tried to illustrate by the slightly

over the keyboard. Of studies he gave after this a selection of Cramer's 'Etudes,' Clementi's 'trios ad libitum' (which were not new to him), and the higher development (which were very sympathetic) of J. S. Bach's 'Suite' and some fugues from *Das Wohltemperirte Clavier*. In a certain way Fiedler's method was a combination of the best of the studies, for in them the pupil was—partly by apprehension of his explanations, partly by observation and imitation—taught to play them to the pupil unaided. He learned to play with a beautiful, beautiful smooth vocal tone and the legatissimo. Smoothness of passage work and a cantabile style of playing were the first things he learned. He considered that legato depends, primarily, on the suppleness and independence of the finger, and often cautioned the pupil—'easily, easily!' He in- changes of dynamics, with both static gradations and touches, as well as rhythmic playing in groups of four, three, or two notes. Mikulski says 'Chopin was not a mechanical one, but called for the intelligence and the whole will of the pupil on which account twenty, or even forty, thoughtless repetitions of a single exercise were necessary in the schools) do no good at all, still less the practicing during which, according to Kalkbrenner's advice, one must play one self simultaneously with some kind of reading.

Originality of Fingering.

While it is to Bach that we owe the establishment of the most common formula of scale fingering, a methodical and intelligent use of the thumb in the left hand, especially for descending, gave the musician of high standing a new opportunity to give to the thumb to perform its natural function in scale playing, instead of hanging down, off the keys, ambiguously and uselessly—it is to Chopin that we owe the thumb its present importance. Chopin often advocated the turning of the thumb under the little finger when cantabile playing—speed were to be gained by this means. Such a man as Chopin, who had the most perfect inclination of the hand even greater than that of Liszt, was saying, so that the thumb could be prepared thoroughly and easily over the key next to be struck by it. This was the only innovation; he frequently used his thumb on the black keys, and he was not one of those of the old school look upon this innovation! What must Czerny have thought of this new style of fingering—Czerny, who in his *Rules for fingerers*,¹ says that the thumb is to be used only in the case of any regular system of fingering of first four fingers. What are the rules? First, the thumb and the other keys are to be played, one after another, either in ascending or descending, and five fingers are not to be played together. Second, the purpose, the four longer fingers must never be left hanging over the thumb, but either pass the thumb under, or pass the three middle fingers over the thumb. *Secondly*, The thumb must never be placed on the black keys. *Thirdly*, We must never play the thumb on the black keys. *Fourthly*, As to Czerny's remark about the longer fingers being turned over each other, we well know that the playing of thirds and sixths as well as a variety of other life in general has been made much easier by the thumb. It is, therefore, a very common violation so common as to have become, not merely the exception which proves the rule, but the law in itself, and one of infinite value. *Legato* in the outer parts of the hand is to be assisted only by the middle finger, which thanks to the bidden thumb of Chopin, is now taught as a part of the technical equipment of every student. As to producing two or more consecutively of the same finger, we now do this in almost every case, and the thumb is the only one in which, the player often prefers such fingering as a means of obtaining a certain quality of tone different from that gained by using successive fingers. These things, which Chopin has taught us, are proved to us by the fingering which he has employed in his own compositions. Chopin used two makes of piano: one of Erard, when he was not feeling strong, because it was lighter, and more "female tone," and when in good health, he used the Steinway, because it was more "masculine," because it yielded variety of tone in proportion to the skill of the performer.

Pedals.

"In the use of the pedal he had likewise attained the greatest mastery, was uncommonly strict regarding the misuse of it, and said repeatedly to the pupil:

THE ETUDE

tions were mostly verbal. But as every teacher will appreciate, whether or no he played much to the pupil would depend largely upon the pupil himself, the stage of his advancement, his temperament, and the likelihood of his profiting from such a form of instruction, as well as upon the state of health and strength and upon the mood of the master; for no good teacher trains all his pupils upon the same plan. That Chopin never resorted to the Procrustean bed, but, employing all his skill, adapted his teachings to the need of the individual pupil, is a foregone conclusion, even were the testimony not so varied and positive as it is.

Sarcasm—a powerful pedagogic lever when advisedly applied—he employed with telling effect. "What is that?" he once exclaimed to a pupil who had played an arpeggio in the right hand and a march in the left, "barking!" and when humorously addressed as to the progress of a pupil of whose abilities he was unwilling to speak, he replied: "Oh, he makes very good chocolate!" a repressive evasion which served its purpose of stopping the noisy and unproductive direction. The style of response has since often been imitated by exasperated teachers. To a pupil misusing and exaggerating the much-abused *tempo rubato* he would mockingly exclaim: "*Je vous prie de vous assoir!*" (I ask you to sit down), a phrase which he backed up with rhythm which soon produced the desired effect. The pupil, of which in the unfortunate pupil to whom it was given.

Tempo Rubato.

Reams have been written about the Chopin *rubato*. Concerning it Chopin himself said: "The left hand should be like a Capellmeister, it does not for a moment become uncertain and it is the right hand that keeps time." The conductor and always "keep time." Mikulski explains the term in this way: "While the singing hand, either irresolutely lingering or as in passionate speech eagerly anticipating the singing hand, is engaged in the free play of the musical expression from all rhythmic effects of the other, the accompanying hand, continued to play strictly in time," Madame Streicher writes: "His playing was always and everywhere in the most perfect rhythm, in full *forte* or in the softest *piano*. He took infinite pains to teach the pupil this cantabile way of playing. . . . He also required the strictest adherence to the strictest rhythm, but all together and all at once he produced such a well as exaggerated *ritardandos*. . . . And it is just in this respect that people make such terrible mistakes in the execution of his work." Next in importance to Chopin's *rubato* was his *tempo*. "His were sometimes more satisfactory to the composer than his own. Last gave this explanation to a pupil: "Do you see those trees? The wind plays with the leaves and the branches, but the trunk remains the same. That is the Chopin *rubato*." Through his peculiar style of performance, Liszt writes, "Chopin imparted the constant rocking with the swaying of the boat, the constant undulating and undulate and flow like a skiff driven on over the bosom of tossing waves. This manner of execution

(December 20, 1848) he made me

play the sonata with the 'Funeral March' before a large assemblage. On the morning of the same day I had once more to play over to him the sonata, but was very nervous. 'Why do you play less well today?' he asked. I replied that I was afraid. 'Why?' I consider that you play it well,' he rejoined very gravely, indeed, severely. 'But if you wish to play this evening as nobody played before you, and nobody will play after you, well then!'"

His Severity.

A view of Chopin at his teaching is given by Mikuli: "Chopin made great demands on the talent and exigence of the pupil. Consequently there were often *des leçons orageuses*, as it was called in the school idiom, and many a beautiful eye left the high altar of the Cité d'Orleans, Rue St. Lazare, bedewed with tears, without, on that account, ever bearing the dearly beloved master the least grudge. For was not the severity which was not easily satisfied with anything the feverish vehemence with which the master wished to raise his disciples to his own standpoint, the ceaseless repetition of a passage till it was understood a guarantee that he had at heart the progress of the pupil."

While these pupils emphasize the fact that Chopin often played to them, others state that his instruc-

which set seal so peculiar upon his own style of playing, was at first indicated by the term *tempo rubato*, affixed to his writings: a tempo agitato, however, being afterwards introduced to measure the same time abrupt and languishing and vacillating, as the flame under the fluctuating breath by which it is agitated. In his later productions we no longer find this mark. He was convinced that the performer understood them, he would divine this rule of irregularity. All his compositions should be played with this feeling, and measure and time, and balance. It is difficult for those who have not frequently heard him play to catch this secret of their proper execution. He seemed desirous of imparting this style to his numerous pupils, particularly those of his own country.

Teaching Material.

Chopin is said to have admired greatly the compositions of Mozart, and to have taught them; and although but one pupil mentions this fact, we can not doubt it; for after hearing Ysaye's playing of the "Concerto in E-flat major" or Reissenauer's rendering of the "A minor Rondo," one feels that Chopin's original pianistic ornamentation germinated partly from the Mozart embellishments, as well as from the Italian school of *bel canto*, just as his harmonic strength is founded on Bach. Some of Schubert

compositions were used as teaching material, and a few of Weber's; of Beethoven's music, only the three sonatas, Op. 27, No. 2, Op. 57, and Op. 26 were used; Mendelssohn's "Songs Without Words" and the "G minor Concerto" and some of Liszt's compositions were also studied; and of Schumann, nothing at all, despite the fact that it is largely owing to Schumann's promotion of Chopin's genius that Chopin so was known to his contemporaries. For it was Schumann's "Hats off, gentlemen, a genius!" and the rest of that enthusiastic criticism of Chopin's Op. 2 that caused his name to leap into sudden prominence among musicians.

Bach the Master.

As is evident to any student who feels the Chopin spirit and who studies his compositions with appreciation of their depth, Chopin was a devotee of Bach. One morning he played from the Notebook for Anna, the first of the "little" Preludes, written by Max Strakosky, "and when I expressed my joyful admiration at this unparalleled performance he replied: 'They can never be forgotten.'" Questioned as to how he prepared himself before giving such a performance, he replied: "I do not go up and play Bach. That is my preparation. I do not practice my own compositions." With such a reverence for this greatest of masters, and with such complete realization that his music was a part of the great tradition of Western music, and for the pianist (even from a mere technical standpoint) Chopin (to paraphrase Schumann) "made the 'Well-tempered Clavier' the daily bread" of his students. "Always practice Bach," admonished Chopin; "this will help your best means to make progress."

CLASSIC AND MODERN.

A THOUGHTFUL article by Felix Mitterer, touching upon a point interesting to reflective musicians, has recently appeared in a Viennese journal. Speaking of the confusion occasioned by the misconception of the two terms "classical" and "modern," he writes: "The term 'classical' implies a certain progress and that 'classical' is its logical antithesis is radically false. To it he attributes many of the misunderstandings that arise in musical questions. He considers that the word 'modern' contains something of the same meaning as 'classical' and that it may be used to express styles in dress, manner, custom, etc., in vogue a week, a year, or even longer but which finally pass away to be succeeded by others, no more enduring in the end. A woman's dress may be modern, but music in its highest manifestation. Regarded from the most elevated standpoint, music, he fluently says, has no past and even no future—only a glorious present 'in which every thing is new, eternally vital, eternally young, eternally peaceful embrace.'

This has the ring of the "Eternal Now," of which so much is made in some systems of metaphysics.

He further says that Bach, Mozart, Beethoven, Wagner, in their characteristic creations were never "modern"; that these works represent the basic evolution of the art; that even in returning to their epoch we could not call them "modern." He adds that there have been great composers who have at times been modern as he understands the term—such as Haydn, Schubert, Mendelssohn, the first Brahms, and in his opera, the latter in music to the "Antigon" and "Eliquis" of Sophocles—but that such works and parts of works have long since faded away, while what was once true and innately vital still delights us, and can never grow old.

HAVE confidence in yourself; you know more about yourself than anyone else, and you are capable of judging yourself best.

Since music is the expression of soul-character, is easy enough to see what must be the musician's first consideration.

A large heart begets a large mind. Thus is the emotional interlinked with the intellectual. But the will must always direct.

There is a saying that life without music would be a desert, but music without life is still worse.
Leo E. Handelman.

CHOPIN THE MAN

By W. J. HENDERSON

CHOPIN was a mystery to his contemporaries, a phantom to his successors. It is perhaps true that no one ever quite understood him except Aurora Dudevant, the towering George Sand, and Frédéric Chopin, who was a woman and had the intuition of her sex molded by the inspiration of love. Whoever does understand a man of complex nature but a woman's mind is Chopin's character. Little of it explains him. His music tells us more of his soul than all the books, which are at the best contradictory.

He was a compound of melancholy and enthusiasm, and because of this men understood him. He had in the highest measure that exquisite femininity of intellect which is essential to the artist of ultra-refined style, and because of that men said he was a weakling. They called him a sick man, meaning that there was no health in him intellectually, as well as physically. No doubt there is some truth in this. He was not the normal man, but he was not an emaciated. The blood of a progenitor flowed in his veins, and he could rage splendidly for Poland in music, and in life seek the repose of a woman's breast.

An Aristocrat.

He was too much of an aristocrat to battle fate to face with the world, and for this, too, he was called weak. But after all how could he have been Chopin, whom Schumann called the predestined poetic spirit of the time, if he had been a doctrinaire like Beethoven or a poseur like Liszt? He was what he was, and even his personal appearance and common-sense traits seem to have made contrary impressions upon his friends. Liszt says his eyes were blue and Karasowsky in a lost to understand this, because he plainly saw that they were brown. Karasowsky has said that he was moody and melancholy, but Karasowsky records that women said he had a cheerful disposition with a heart full of longing.

This same Karasowsky, who knew him long and well, writes thus about his personal appearance: "His dark brown eyes were merely rather than dreamy; his smile amiable and free from all bitterness. Very beautiful was his delicate, almost transparent complexion, his luxuriant hair was auburn and soft as silk; his nose slightly bent, of Roman cut; his movements were elegant, and in his intercourse with others he had the manners of the noblest aristocrat. Everyone who could comprehend true excellence, true genius, was forced, so soon as he saw Chopin, to say: 'That is an extraordinary man.' The sound of his voice was melodious and somewhat subdued. He was not above medium height; was by his nature delicate, and in general resembled his mother."

His Life Experiences Psychologic.

Mr. Huneker, in his admirable book, "Chopin, The Man and His Music," says with that brilliant perception which characterizes all this author's writings: "Chopin went from Poland to France—from Warsaw to Paris—where finally he was born to his grave in *ère la Chaise*. He lived, loved, and died; not for him were the prizes and honors he suffered. He hero's career. He fought his battles within the walls of his soul—we may note and enjoy them in his music."

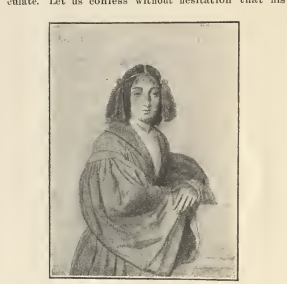
His sunder further reiterates what we all know, that the experiences of Chopin's life were psychologic. He was not a figure in the strenuous whirl of events. He sat apart. He lived within himself, and when he gave anything of himself to others he suffered. He suffered because he was one of those exquisitely sensitive natures which cannot share his emotions without something of the pain that comes of exposing the nakedness of a warm heart. It is not easy for such a man to give friendship, for he must expose his secret life. It is almost impossible for him to give love, and when he does give it, he gives in agony and with certain remorse.

Who fails to recall the memories of Beethoven's loves? There dwelt side by side with the love of the great symphonist something of the dream of the other hand, loved with the keen torture of a wholly introspective and retiring nature. It tore his soul

to give up his confession. Herein we may hope to find some solution of the mystery of his intimacy with George Sand.

How did it begin? One night he played the piano at a house where men and women were assembled. He disliked to play the piano before an audience. He considered playing was misery to him. He could not bear public concert was misery to him. It was only occasionally that he would play at receptions. On this night when he finished he found a dark-eyed, intense-looking woman leaning over the piano and gazing down into his eyes as if she would draw out his very soul. He shrank from her, but she fascinated him. He was as a bird before a serpent. He went home only to be haunted after day by that look. George Sand's power mastered him. The delicate femininity of his own nature gradually surrendered itself to the splendid domination of her masculinity. Chopin, this gorgeous sunder of music, turned to the command of the hazing son of literature.

What followed? An intimacy in which the woman was the cherishing, protecting element, and the man the shrinking, clinging one. For this we are told that Chopin was a degenerate, a weakling, an emaciated. Let us confess without hesitation that his



GEORGE SAND.

part in the union was not that of a master and head. Chopin was surely not cast in the heroic mold. He was brought to birth by sensitive Nature to make a certain kind of tone-poet, to originate a method of art hitherto unknown, a style so gentle, so intimate, so delicate, so flower-like that the rude winds of worldly conflict would have blown it beyond the horizon of human thought.

What other provision could fate make for such a man, with his essential career to be carved out of that which she did make? She gave him the help of fate that was met for him. She gave him the protection of a generous, passionate, pulsant woman, who poured around him the wealth of a love maternal rather than sensual. His physical disabilities appeared so carefully to this woman. They were such as time wore on they touched his thought. He was clear and firm of purpose. Read the account given by George Sand of the winter at Majorca, and study the proof which Chopin composed there.

One day Madame Sand and her maid went away on business. It was midnight when they returned. The house was falling; streams were swollen; roads in a state which rapidly rendered them impassable were painfully anxious about him. When he saw "I thought you were as good as dead," he cried; gained his composure and uttered: "As he re-joined, his illness increased. While they were absent, he had been in bed. He was playing the piano and no longer among the living. He was lying at the bot-

tom of the sea and cold drops of water were falling in rhythmic cadence upon his bosom. It was in vain that Madame Sand told him that he had heard the rain in his sleep. The storm simply vexed him. He had composed that night a prelude in B minor, which sounded the fall of those drops. He called them tears falling from heaven upon his heart. A sickly fancy? No doubt. The poetic imagination of a morbid mind in an unsound body it surely was, but without it we should not have had that B minor prelude.

Superstitions, too, was this wonderful Chopin. But why not? Is there not, after all, something of weird fantasy in all the greatest imaginative art? What greater conception has literature than the flight novel to the soul by the spirit of his father, which he but he may see? How might was the spell with which Goethe raised Mephistopheles from the depths? What a shudder of dread and awe hangs around the apparition of Astarte in Byron's "Manfred"?

A Necessary Factor in Music.

The constitution of Chopin was a necessity. The wonderful link which he formed between the pianist of Mozart and Bach and that of today would not have been forged had his nature been of a cast to mingle more freely with the surrounding world. That peculiar contour of nature which we recognize as Chopin could not have been outlined had its originator lived a practical inner life. The marvelous harmonic schemes of his works would not have been what they are had he himself been anything but a psychologic reclus.

With all the congenital and physically forced melancholy of his nature, Chopin was not in the beginning morose or gloomy. As a boy he was rather inclined to be merry in a light and amiable manner, and as a youth he was found in a gentle and whimsical humor, which expressed itself in action and correspondence more than in his music. Yet even in later life he was not devoid of humor. The pianist D-flat value, which is supposed to have been written at the inspiration of George Sand's dog chasing its own tail, is as lively and airy a bit of composition as might have emanated from the boisterous brain in Europe. It is a trifle, to be sure; but a Chopinesque trifle is a precious jewel, and this one has not a single soubter left in it.

Often we are asked to discuss in the polemics only the proclamation of Chopin's patriotism, only his noble rage against the oppression of Poland. Yet it is difficult to find in his letters anything that justifies such extension. When Poland fell, Chopin wrote: "All this caused me much pain; who could have foreseen it?" Again he wrote: "How glad my mother will be that I did not go back." A certain Count Tarasowski published some extracts from a diary said to have been kept by Chopin at this time. They proclaim a dreadful state of feeling, but Mr. Huneker sniffs at them as altogether too melodramatic for Chopin.

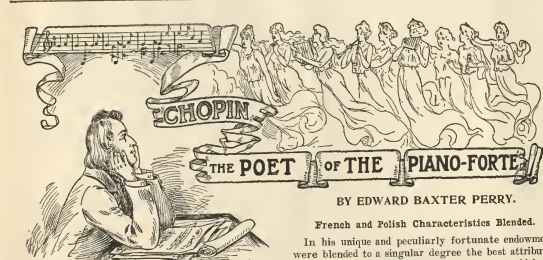
On the whole, it is more reasonable to believe that in the atmosphere of Paris, where artistry blossomed on every side and where his own art was understood by some, Chopin was more at home than had been his case in Warsaw. His indignity was merely suspected, but not measured. The magnificent outbursts of fury in some of his works, such as the B minor scherzo and the A-flat Polonaise are as much as his heart could utter in the face of the world. They indicate a disturbance resembling a psychologic rebellion rather than an impersonal feeling, such as genuine patriotism.

There was no conception of the revolt of Chopin, the man, against his physical restraints, his disabilities, and against the compulsory unveiling of his heart. Chopin raged inwardly, but it was less for the restraints of his native land than about his own career, with which he was ever dissatisfied. If the expression of his ideas took a national tinge, that should not be construed as evidence of a deliberate attempt to sing solely the woes of Poland, for Chopin certainly was not a country singer. His music which was merely melancholy or bizarre and not eloquent of the wrongs of a down-trodden land.

A Compound of Contradictions.

The study of such a character can never give entirely satisfactory results. Contradictions abound in artistic natures, and in none more so than in the musical genius. Chopin was unique even among the sons of song. Nothing that he did was like any

thing which had been done before. Only a close analytic examination of his works reveals the fact that he was a profound musician, that the novelties of his thought and style are exploitations of the plant whose seed was buried in the earth by Beethoven Scarlati and nurtured in its infancy by Beethoven. But the technical solidity of Chopin's compositions is hidden under a characteristic superfluity and richness. This is a revelation of the man. Chopin was passionate and retiring, timid and proud, daring and hesitating, tender and cynical, exquisite and cheerful all at once. He was a compound of strange and antagonistic traits and emotions, and he suffered by the simple attraction of his own inconsistencies. To him might truthfully be applied the admirable words of Theophile Gautier on Heine:—



By EDWARD BAXTER PERRY.

French and Polish Characteristics Blended.

In his unique and peculiarly fortunate endowment was blended a singular degree the best attributes of the two widely dissimilar races from which he sprang; the grace, elegance, and refined yet sparkling vivacity of the French, their keen discrimination, finesse of detail and delicate finished workmanship; combined with the warm, sensitive, emotional nature; the wild, often somber, passions; the fiery impetuosity and the boundless soaring enthusiasm of the Poles. Such inheritance could not fail to make of Chopin's genius a thing at once strikingly individual, yet singularly complex; a texture of varied hues and woven of many diverse threads; of delicate pattern, yet unmeasurable unity, coming from the loom of fate a finished whole, in spite of its variety a perfect masterpiece, with a satinate gloss and shimmer, an exterior finish soft and bland to offend the most fastidious feminine taste, yet strong to resist the stress of life's warfare and the attacks of time, and to preserve its tints undimmed through many an age to come.

It may be urged that I am claiming the impossible for our favorite, that intense subjectivity and broad versatility are not, cannot be, coexistent in the same individual. Notwithstanding this generally true principle, it is just here that Chopin's genius displays the wonder of its dual nature. There is scarcely a tone in the whole chromatic gamut of human emotion, from the deepest despair to transcendent hope, from frenzied passion to serene piety, from the noble courage of vainly heroic patriotism to the arch coquetry of the French salon, that has not served him as the keynote for some exquisitely finished and infinitely beautiful composition.

Yet, however widely different these works are one from another, and however well sustained from an objective standpoint, each bears the characteristic stamp of a mind where it was created. It would be impossible to mistake the origin of any of them, or any fragment thereof, if no name were affixed, or to attribute it to any other pen. So that not only musicians, but amateurs and only beautiful connoisseurs will recognize a detached strain from one of Chopin's works on hearing it for the first time, more readily and infallibly than one from any other tone master. Each of his creations has received its own stamp, as it were, in the very texture of the music, the touch of his personality, that is as plain as his signature for all those who have ears and hearts to understand.

The Pole Concealed, the Frenchman Exposed.

In Chopin's compositions it was usually the Pole who conceived; and it was always the Frenchman who executed. In the choice of his themes, musical and poetic, his Slavonic nature predominated, as his nature for all those who have ears and hearts to understand.

The Pole Concealed, the Frenchman Exposed.

In Chopin's compositions it was usually the Pole who conceived; and it was always the Frenchman who executed. In the choice of his themes, musical and poetic, his Slavonic nature predominated, as his nature for all those who have ears and hearts to understand.

and niece. He was brought up a Catholic, but never talked of religion. He kept his faith in his heart, and not on his tongue.

He listened intently to discussions of politics and literature, but he never took part in them. His active part was thrown into the battle for the then new romantic ideas in music. In this alone was he a propagandist. Liszt tells us that his worship for his art was like that of the masters of the middle ages. "Like them," says the above, "he brought to its service that pious devotion which at once ennobles the artist and makes him happy." Chopin the man is written in his music. As Mr. Huneker has so aptly expressed it, "Chopin's music is the aesthetic symbol of a personality nurtured on patriotism, pride, and love."

As well as in the prevailing character of the moods which he expressed; while the Frenchman in him kept jealous watch over the perfection of the form, and elaborate yet always logical development of the ideas, and the careful finish of every minor detail. To the Pole is due that unflinching fount of emotion, varying in kind but never in degree, not spasmodic and fluctuating, but always at flood tide. To the Frenchman is due that matchless musical diction, direct yet forceful, avoiding to a nicety the two extremes of laconic angularity and excessive elaboration.

His Strength that of Steel.

A very frequent error among superficial judges of Chopin is that of mistaking his refined elegance of manner for effeminate weakness of matter. They ignore the familiar fact that the greatest strength is often combined with simple grace. Since when has polish been a real detriment to power? Since when has tempered steel been of less strength and value than crude iron? Chopin's genius in this respect reminds us of one of those famous Damascus blades, potent yet pliant, sturdy and trenchant, despite its gold-leaf tracery, its jeweled hilt, and its velvet scabbard.

Ernest, whole-hearted patriot, tender sympathy for the woes and burning indignation for the wrongs of his country, were omnipresent, well nigh omnipotent factors in his creative activity as they were in his personality. The smaller part of his personal feelings and fancies, most of his greatest compositions may be directly or indirectly traced to national episodes and experiences, and embody some great moment, or vital sentiment, taken from the life of his one glorious, but now down-trodden nation.

Notable among these are the heroic polonaises, with historic origin and feudal pomp, the great sonata with the "Funeral March," which may justly be called a national tone-poem, and the four ballades founded upon poems of the Polish bard, Mickiewicz, who like Tennyson in his "Idyls of the Ring," crystallized some of the vague, half-mythological traditions of the early days of his country into modern verse.

When we consider how closely Chopin's interests and sympathies were linked with his native land, when we contemplate the history of that land, so bright with rosy hope and golden promise in the beginning, so stained with tears and blood as we proceed, so pallid with ruin, so torn and violently defaced at the close, when the strength and perfidy of three allied powers of Europe united to write the one word *Finis*, how can we wonder at the undertone of bitterness which runs through his music, so frequently through the harmonies of this Polish patriot, and which has often brought upon him the criticism of those who seek in it only a comfortable optimism or a cynical pessimism? But that music, when they measure as morbid and sickly the depth and delicacy of moods which they are incapable of understanding, that every great poet, whether in tone or words, since the world began, has tuned his lyre to a minor key.

In the Greek language the word we translate "poet" means a maker. Then why should we not apply to the musician, in his exercise of the creative faculty, the word "poet," just as freely as to the poet? In the exercise of his art, the musician, when it involves the imagination, may be as truly poet as anything in language.



BY EDWARD HALE, A.M.

ONE would be very glad to know just what was in the mind of Chopin when, in Paris, he wrote back to his old friend Werner-Steinbocker, who was trying to inaugurate a new art era.

We are rather inclined, I imagine, to think of Chopin as a very pure specimen of that enigmatical creature we call a genius. He seems to have had no interests not intimately connected with his art. Books lay on his table with the leaves uncut. He was not ambitious even to write opera. Nevertheless my old friend Werner-Steinbocker, who was his pupil, declared to me that Chopin was a manly man. The force of him, all appearances to the contrary, was virile force. He had sturdy purposes and clearly conceived ambitions. What he did was the product of hysteria not of clairvoyance, but of a sane mind of astonishing powers.

He found the pianoforte cut in Paris in a bad way. Elegant enough, polished enough, polished, he could not help admiring the impeccable Kalckreimer; but, searching his own intuitions, he knew that its day was over. He saw that it and all other pianoforte playing was radically wrong. And the fault went deeper, he saw, than performance, and involved pianoforte composition. To make this clear we must examine the instrument itself and its resources and limitations.

The pianoforte belongs in strictness to the group of percussive instruments, although its resources and its approach, in the hands of a master, to the cantabile group put it in a class by itself. Nevertheless its method is no far perception as to expose it to the limitations of that class of instruments.

That sensitive, malleable *soubrette* which is the glory of the strings is almost entirely denied to it. Its much discussed legato belongs chiefly to the imagination; the attention which has been bestowed upon it is both an acknowledgment of its imperfection and an endeavor to minimize it. The pianoforte, again, has been likened to the cello, and in its polyphony and facility justifies the comparison, but at the same time its color capacity is so small as to make the comparison almost ridiculous. Now, while it is quite the right thing to make all that can be made of these defective powers of the pianoforte—to acquire, in playing it, as much as possible, the conditions will allow, and to bring into requisition the orchestra to stimulate the imagination in its effort to find tone-color in the pianoforte, the true treatment of the instrument does not consist in specially exploiting these dubious resources. For it has other resources which belong to no other instrument, and these the orchestra possesses in a less degree.

One of these is its polyphony. It does not say harmonic which it shares with the organ; I mean the power which the pianist has of discriminating as he chooses between notes, of carrying on several independent voices and making them distinct to the hearer. The other resource in respect of which the pianoforte stands quite alone, and which is therefore its pre-eminent distinction, is the pedal.

These two things make the pianoforte the unique and great instrument it is. True pianoforte playing is that which exhibits consummate mastery of these two things. And true pianoforte composition is that in which these two things dominate. It is in this test, the treatment of the instrument down to the time of Chopin was never adequate. The famous waltzes, for example, for illustration, declared a thousand times to be the true and adequate preparation for the playing of the pianoforte classics, might have been written for an instrument which had no pedal and allowed no discrimination of touch. Beethoven

used, even excessively, the pedal in his playing; but he wrote his sonatas on the diatonic plan. He found only here and there a movement that betrays too obvious recognition of the pedal. And with all the polyphony his works contain, there is none that seems prompted by the peculiar capacity of the pianoforte. You would think that Bach, and not Beethoven, would be the model for the modern pianoforte—thinking of it, of course, only as a polyphonic instrument.

When Chopin came upon the scene the never treated of the pianoforte was in the air, as new ideas are, commonly upon the eve of their materialization. The Mendelssohn "Songs without Words" and the "Papillons" of Schumann are evidence enough of a growing appreciation of the peculiar properties of the instrument. But these men gave it but a divided mind of astonishing powers.

He found the pianoforte cut in Paris in a bad way. Elegant enough, polished enough, polished, he could not help admiring the impeccable Kalckreimer; but, searching his own intuitions, he knew that its day was over. He saw that it and all other pianoforte playing was radically wrong. And the fault went deeper, he saw, than performance, and involved pianoforte composition. To make this clear we must examine the instrument itself and its resources and limitations.

The pianoforte belongs in strictness to the group of percussive instruments, although its resources and its approach, in the hands of a master, to the cantabile group put it in a class by itself. Nevertheless its method is no far perception as to expose it to the limitations of that class of instruments.

That sensitive, malleable *soubrette* which is the glory of the strings is almost entirely denied to it. Its much discussed legato belongs chiefly to the imagination; the attention which has been bestowed upon it is both an acknowledgment of its imperfection and an endeavor to minimize it. The pianoforte, again, has been likened to the cello, and in its polyphony and facility justifies the comparison, but at the same time its color capacity is so small as to make the comparison almost ridiculous. Now, while it is quite the right thing to make all that can be made of these defective powers of the pianoforte—to acquire, in playing it, as much as possible, the conditions will allow, and to bring into requisition the orchestra to stimulate the imagination in its effort to find tone-color in the pianoforte, the true treatment of the instrument does not consist in specially exploiting these dubious resources. For it has other resources which belong to no other instrument, and these the orchestra possesses in a less degree.

One of these is its polyphony. It does not say harmonic which it shares with the organ; I mean the power which the pianist has of discriminating as he chooses between notes, of carrying on several independent voices and making them distinct to the hearer. The other resource in respect of which the pianoforte stands quite alone, and which is therefore its pre-eminent distinction, is the pedal.

These two things make the pianoforte the unique and great instrument it is. True pianoforte playing is that which exhibits consummate mastery of these two things. And true pianoforte composition is that in which these two things dominate. It is in this test, the treatment of the instrument down to the time of Chopin was never adequate. The famous waltzes, for example, for illustration, declared a thousand times to be the true and adequate preparation for the playing of the pianoforte classics, might have been written for an instrument which had no pedal and allowed no discrimination of touch. Beethoven

used, even excessively, the pedal in his playing; but he wrote his sonatas on the diatonic plan. He found only here and there a movement that betrays too obvious recognition of the pedal. And with all the polyphony his works contain, there is none that seems prompted by the peculiar capacity of the pianoforte. You would think that Bach, and not Beethoven, would be the model for the modern pianoforte—thinking of it, of course, only as a polyphonic instrument.

In the Chopinesque tone the *argento* so predominant as to admit the constant effect of the pedal. This is not, of course, invariably the case; many a lovely tune came to our composer which did not fully conform to this model, but they were too precious to be lost, and by the terms of Chopin's own choice they must be committed to the pianoforte. Yet even in the most of these the diatonic element is so placed as scarcely to interrupt the pedal strain. Besides the beauty of color he thus gains, he obtains a strong impression of legato such as rarely obtains in the works of other composers. And all this is enhanced, wonderfully, by another device of Chopin, namely, his widely appraised accompaniment device calculated to awaken in the largest possible measure the body of overtones. These mingle in the melody and add to it breadth and beauty and endurance, while, so to say, floating it upon an ample element of exquisite tone. These are the things then in which our composer pianist is pre-eminent and in which he exemplifies in the highest degree the true genius of pianoforte music.

Of the poetic content of Chopin's works there is not necessary here to speak, for that is not a thing essentially dependent upon the form of the art. Nevertheless as expression reacts upon feeling it is no vehicle of expression, his unswerving devotion to it, and the mastery he gained of its great and peculiar powers had much to do with the glorious heritage of tone-poetry he bequeathed to us.

THOUGHTS FOR THE NEW YEAR.

In the same way as good mercantile houses get off what they call a "trial balance" on the first of the year, and at other stated times, in order to know what things are going, so ought we, teachers of music. In our business we need a different system of book-keeping from that used in commercial circles. Some thing like this is what we ought to find out.

Do I love music better than I did last year? Do I know any more about it? Have I added to my list of personal friends among the great composers during the year; either in the way of new names and works to understand them by, or in the way of greater knowledge of the works of those I already knew at the beginning of the year? Are there more persons immediately about me who love music and take a certain pleasure in it?

Am I able to play or sing fine music in a way to commend it to those unfamiliar with it more successfully than I could a year ago?

If not, why not?—W. S. B. Mothers.

A NEW YEAR! That means that a year has come to a close. What have we—as teachers, students, or music lovers—accomplished toward forming a definite character for ourselves in the year that has passed? Have we fortified character-building? Have we been blither and thicker by every musical wind that has swept across our course? Are we as incapable as ever of taking a clear and definite stand amid the cross-currents and vagaries of modern musical growth? Can we yet intelligently praise or condemn the American school of music? Do we answer these questions with satisfaction to ourselves, then let next Christmas find each one of us less of a duplicate molecule and more of an individual.—Dr. Thersell.

WHAT a boon for the weary, strenuous teacher, that courage, what cheer, what freedom, what incentive to better efforts come from the thought of the Christ-Child, the season just ended.

We are no longer babies to be influenced by the innocent fables of Santa Claus and Kris Kringle, but we are no longer the otherwise than profoundly impressed by the visions of the larger life and the freedom from superstitious trammels which burst upon the world on that first Christmas morning!

Especially should we teachers be supremely thankful for the Life and Example of the Model Teacher. His gentleness in dealing with our shortcomings, his patience in pointing out our errors, his encouragement when we fall and almost despair, are eminently worthy of our imitation.

Surely His sympathy with us in all our troubles make Him indeed a Model which we will do our best to follow closely in the year just begun.—H. R. Palmer.

Making Up a Chopin Program

THE proper making of any concert program is a matter of considerable difficulty, and involves much thought. Many vital factors are to be considered; the prospective audience and its probable characteristics, the locality of the musical function and the possible demands of the occasion, the program, and likewise the purpose and intent of the performance.

Almost all programs which are presented nowadays have a marked family resemblance. The recipe is very simple: When in doubt, commence with a Bach prelude and fugue, continue with the conventional Beethoven sonata, draw lots for a Chopin nocturne or valse or, better, a foreign air by a highly seasoned number by Sinding, and finish with a Liszt rhapsody; any of the fifteen will do. In this way you are classical, analytical, sentimental, dogmatical, and sensational by turns; money will flow into your coffers, and the scribbles who sit in judgment over you will in the next morning's *Gazette* heap choice encomiums upon you, lauding your versatility to the very skies.

If you were wise in the selection of your parents and first blinked your eyes on foreign soil you can tour America year after year with identically the same program, selling our people the same old goods every season and no one will cavil; but let a first class home artist indulge in the same indolent practice, and you can just watch for the indignation meetings which will be held by brother artists, the press, and the public at large. The same old domestic talent does have some hard sledding to do right along.

And then there are the specialists of the pianoforte: the young man who, after a brief solemn introduction, returns a devotee of Brahms, and inflicts his immature misconceptions of that composer's sonatas or ballads upon us; or the octave fiend, whose loose wrist enables him to rush and play on scales where others are satisfied to tread the original text; likewise some wizard, who disdains to play less than three or four Chopin études simultaneously, or the magician whose wizard's wand is his display to his advantage. All these people have to tell their little story; it is all done, of course, "pro gloria dei," and in the name of pure art!

There are also those who delight in placing rarely played compositions on their programs just for the looks of the thing, forgetting that a little player may attempt a big program, but that it takes a great master to play a selection of smaller works with effect and success. The scope, possibilities, and power of retention of the average listener are extremely limited. All those rare technical tricks which are at the fingers' ends of the modern virtuoso are apt to be wasted upon him. He bears an instinctive ray in the lower region of the piano during the Chopin *Adagio* polonaise which ends in a rumble and jumble, whereas the student admires the crescendo and octave technique; many pieces only appeal to him on account of some pregnant or catchy rhythm, and a berceuse or nocturne simply produces a comfortable desire for slumber. After submitting to the more or less painful experience of a lengthy concert the little popular *encores* are gratefully remembered and long valued after the rest of the program has been consigned to total oblivion.

The plot thickens when we attempt to rub it in, as it were, and produce the works of one composer only. Few masters can stand this successfully and still fewer audiences, and thus it opens the door to speculative visits to conjecture as to the real motif which impels people to go to concerts.

Among Chopin's many works only a comparatively limited number appeals to the general public. The following two programs may be adequately performed and interpreted, score a success:—

PROGRAM No. 1.

Sonata, Op. 35. Scherzo, Op. 39, No. 3. Romance from Concerto, Op. 25, No. 1. Op. 11. Transcribed by Reinecke. Impromptu, Op. 51. Ballade, Op. 47. Mazurka, Op. 33, No. 4. Op. 22. Nocturne, Op. 37, No. 2.

By EMIL LIEBLING

PROGRAM No. 2.

Fantasia, Op. 49. Mazurka, Op. 33, No. 3. Impromptu, Op. 29. Scherzo, Op. 31. Etudes, Op. 10, Nos. 3, 5, 12. Berceuse, Op. 42. Ballade, Op. 23. Polonaise, Op. 53. Nocturne, Op. 37, No. 2.

The sonata which opens the first program is of moderate length and the incidental "Funeral March" is very simple. When in doubt, commence with the conventional Beethoven sonata, draw lots for a Chopin nocturne or valse or, better, a foreign air by a highly seasoned number by Sinding, and finish with a Liszt rhapsody; any of the fifteen will do. In this way you are classical, analytical, sentimental, dogmatical, and sensational by turns; money will flow into your coffers, and the scribbles who sit in judgment over you will in the next morning's *Gazette* heap choice encomiums upon you, lauding your versatility to the very skies.

If you were wise in the selection of your parents and first blinked your eyes on foreign soil you can tour America year after year with identically the same program, selling our people the same old goods every season and no one will cavil; but let a first class home artist indulge in the same indolent practice, and you can just watch for the indignation meetings which will be held by brother artists, the press, and the public at large. The same old domestic talent does have some hard sledding to do right along.

And then there are the specialists of the pianoforte: the young man who, after a brief solemn introduction, returns a devotee of Brahms, and inflicts his immature misconceptions of that composer's sonatas or ballads upon us; or the octave fiend, whose loose wrist enables him to rush and play on scales where others are satisfied to tread the original text; likewise some wizard, who disdains to play less than three or four Chopin études simultaneously, or the magician whose wizard's wand is his display to his advantage. All these people have to tell their little story; it is all done, of course, "pro gloria dei," and in the name of pure art!

There are also those who delight in placing rarely played compositions on their programs just for the looks of the thing, forgetting that a little player may attempt a big program, but that it takes a great master to play a selection of smaller works with effect and success. The scope, possibilities, and power of retention of the average listener are extremely limited. All those rare technical tricks which are at the fingers' ends of the modern virtuoso are apt to be wasted upon him. He bears an instinctive ray in the lower region of the piano during the Chopin *Adagio* polonaise which ends in a rumble and jumble, whereas the student admires the crescendo and octave technique; many pieces only appeal to him on account of some pregnant or catchy rhythm, and a berceuse or nocturne simply produces a comfortable desire for slumber. After submitting to the more or less painful experience of a lengthy concert the little popular *encores* are gratefully remembered and long valued after the rest of the program has been consigned to total oblivion.

The plot thickens when we attempt to rub it in, as it were, and produce the works of one composer only. Few masters can stand this successfully and still fewer audiences, and thus it opens the door to speculative visits to conjecture as to the real motif which impels people to go to concerts.

Among Chopin's many works only a comparatively limited number appeals to the general public. The following two programs may be adequately performed and interpreted, score a success:—

PROGRAM No. 1.

Sonata, Op. 35. Scherzo, Op. 39, No. 3. Romance from Concerto, Op. 25, No. 1. Op. 11. Transcribed by Reinecke. Impromptu, Op. 51. Ballade, Op. 47. Mazurka, Op. 33, No. 4. Op. 22. Nocturne, Op. 37, No. 2.

is a charming *moreau*. The concluding Andante and Polonaise is always gratefully received and correspondingly appreciated.

Again we open rather pompously in the second program. The Fantasia, Op. 49, is a noble work, and laid out on large lines; it prepares an audience in an impressive manner for the evening's experiences. Playful and delicate is the little Impromptu, Op. 29, and the Etudes from Op. 10 afford opportunity for technical display and digital fireworks. The rather somber Ballade, Op. 23, is relieved by that rarest of lovepieces, the G major Nocturne, and the somewhat difficult Mazurka, Op. 33, supplies just the needed contrast. The Scherzo, Op. 31, enjoys a well deserved popularity, and who has not heard and applauded that rhythmic puzzle, the Valse, Op. 42? The mystic Berceuse and glorious Polonaise, Op. 53, end this program most suitably.

There are, of course, many other choice morsels among the great French Poets or Polish-Frenchman's delightful works; the great, but very long, sonata, Op. 58, can be endured when presented by a master; there is a bright little Mazurka, Op. 7, No. 3, in F minor; many other études, valse, and nocturnes may be utilized, and there are some choice preludes from Op. 28; we can also use the Fantasia Impromptu, some of the mazurkas, and possibly the Rondo for two pianos, Op. 73. But everything of Chopin demands a finished technique, poetic temperament, and highly developed artistic organization. The combination of these indispensable qualities makes the ideal Chopin player—a rare bird indeed.

QUALITY OF CHOPIN'S GENIUS



BY H. A. CLARKE, MUS. DOG.

If it be one of the surest tests of genius that its possessor has many imitators but no successors, then must Chopin be in the foremost rank of the favored few—not very lofty, not very profound, yet gifted with that rarest of all gifts—originality.

This hard-won word, originality, is too often made the scapegoat for all sorts of artistic sins, through forgetting that it does not mean, cutting loose from all that has gone before, but only the power to re-create from the old material some new living form. This real originality is always a personal thing that can neither be communicated nor appropriated. It exists in every degree in every human being, since no two men or women have ever been exactly alike in mental constitution since the world began; but it is only when it is developed to that extreme degree that it can be seen in the life of the family of things of earth that it gets the name of Genius.

Behind familiar things a Mozart sees the seeds of lawless, perfect beauty; a Beethoven, as the struggling of the soul, that in Carlyle's words responds with the "everlasting no" to all the solicitations to half measures or weak compliances with the false or ignoble in life. But a Chopin sees ideas and feelings of exquisite refinement, and beauty that is warm with human life, not the antique statuesque beauty of Mozart's ideals.

To one who believes that what we call the workings of Nature are simply the manifestations of the Divine mind, every spark of Genius, even the smallest, is a sacred thing to be accepted with thankfulness. To the giants in music it was given to speak their great thoughts in many ways, the multitudinous voices, the masses of the orchestra, were their fittest means of expression; yet the greatness of their thought could make itself known through even the simplest of instruments. But to others it is given to speak through one medium only. This was the case with Chopin. The piano was his familiar, and it yielded up to him all its secrets, and enabled him to speak through it a language never heard before.

His genius lay purely lyric; his attempts at large "forms" seem forced and unnatural essays in an unfamiliar terrain. This fact is sometimes stated as a disadvantage, but to others it is given to speak as able as to expect the rose to develop the sturdy stem and spreading branches of the oak, yet, the rose is

just as essential a part in the "order of Nature" as the oak. Although a refined sentiment, that occasionally verges on sentimentality, is the main characteristic of Chopin's music, it is not by any means lacking in stern stuff; nor does it fail—especially when stimulated by his intense patriotism—to flame out as in the great Polonaise in A-flat with startling vigor.

It is constantly said that he imitated Field in his nocturnes. This seems almost as reasonable as to say that, because some early unknown Italian painter painted a Madonna and Child, therefore Raphael imitated him when he painted the Dresden Madonna. In comparison with Chopin, Field's nocturnes are colorless, evaporated to dryness; but Chopin's will be played for many a year to come. They possess that extreme essential to lastingness in any work of art—absence of Mannerism.

It was because his genius was confined within narrow limits that he performed his work so well. Conscience, a plain stream between narrow walls and it becomes realness. He is often said to occupy an unique place in the history of music, but every great composer occupies an unique place; their divergences are due to the great things that they are, and they are not worthy to fill their places.

Since Chopin no pianist has arisen who has drawn any new secrets from that instrument, nor does such new Avonlea seem possible; but until this new genius arrives—and even after the appearance of that mythical person, Chopin remains and will remain the first who discovered the unsuspected possibilities of this "domestic treasure," the Piano.

Controlled to walk in lockstep with those who can and should be allowed to move at a different rate, a great many pupils lose all interest in school work. They therefore leave school. So also with music pupils. The class system is not suited to all cases.

Deep rhythmic breathing generates a large quantity of vital energy. It causes the whole contents of the trunk to oscillate upward and downward in perfect rhythmic union with the respiratory motion. The life current rises from the center of the trunk, constituting, in this manner, a most important physical culture.—Stiebbins.

Musical Rhythm and Rhythmic Playing

By W. S. B. MATHEWS

It is unfortunate that all our dictionaries and perhaps all our elementary text-books are wrong in so important a matter as the nature and meaning of musical rhythm. If you look for a definition, you will find it related to matters of degree and shade. Rhythms was long ago defined by Lowell Mason as that department which treats of the "length of tones." As this error is fundamental and misleading to a remarkable degree, it is hardly for me to argue the matter. The most serious damage is in the very early teaching, where, in one system at least, they teach what they are pleased to call "rhythm" by fitting into a measure compass of any standard kind (such as $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, etc.) precisely enough notes to complete the sum-total of durations according to the time-signature. As an exercise in elementary fractions and note values, this is all well enough, but it has very little to do with rhythm. Thus we come to the following questions:—

What is Rhythm? And What do We Mean by Rhythm in Music?

The most generalized definition of rhythm I have ever heard calls it: "A symmetric fluctuation of intensities." Observe: a fluctuation of intensities! Thus we have involved a capacity of intensity and non-intensity, a fluctuation,—that is, a capacity of periodicity and of something behind doing things which are not so. It happened to me long ago, at a moment of overconfidence in the identity of Sebastian Bach, to say that while his minuets and courantes could not be danced, they were nevertheless idealized and suggestive of dancing. It occurred fortunately to me to count Bach's measures, and I found that he always had precisely so many measures in a minuet, or other dance form, works inside and out. I have never since been able to dance by anyone who knows the rules of the game in Bach's day.

Now what can I call Rhythm in music is precisely this: A transformation of the dance spirit into realization by the eye, by means of sound-groups in time for the ear, in place of the body-motions and groupings in space for the eye, as the dance gives them. Or to clear it up a bit, let us observe that the dance in reality consists of two things: There are motions to perform rhythmically, in several rhythms in fact, the step of the dance and the body motion and movement which carry it. There are several measures of the music. Thus the dance addresses the eye in two ways: It consists of rhythmic motions and a pleasing circular and graceful flow of motion in grouping—all these being body motions in space. But there is also something more. The dance moves in time no less than in space; perhaps it moves more in time than in space. Hence the eye-movement in time-motion and organization is perhaps transformed in the mind to an idea of life experience. In fact, we know that all poetic experiences. Now, when this thing is brought into music it keeps and perfects the thing brought over from the dance. Life experience is brought over through the total organization; and in place of the body motions existing before the eye in space, it gives and motion. Hence almost every possible kind of music may be regarded as a sort of ballet in this floating, touch-and-glide over the surface with a hundred and a half of avoirdupois resting between steps, as our beginning students always give the answer to the question: What is musical rhythm? The answer is: the piece of music we mean the entire system of its organized motions. Every piece has what I might call its *beat* or time. Every apparatus of pulses and measures (occasionally also of rests) is a rhythmic device. That is, a uniform motion at a certain rate, or nearly so, the pulsation being the *beat* or time. The *beat* is the unit of the separable part of the *beat* rhythm of the individual piece. The *beat* rhythm is common to all pieces in

the same kind of measure and the same tempo. It is the rhythmic tonality, which the composer establishes within his very first beginnings of the piece. The pulsation at a given rate begins with the piece and continues without any more interruption than that of the ticking of a clock entirely through the "movement," and the movement is farther defined by the recurring of the strong pulse periodically once in so many pulses, according to the kind of measure.

In written music the place of the strong pulse is marked by the bar, and there is no way in which a composer can free the player from the obligation of putting in the measure accent, except by trying down the notes occurring in this place. When he does that you make the syncopated tone with the extra accent, to carry you over. In music, the pulse is extra only one voice, as a rule, syncopates in that way, while the others put in the measure accent where due. Occasionally a very subtle composer does, indeed, conceal the measure accent for a long while together, as Schumann does in the finale of the Concerto in A minor, where he has about 124 measures of what is really either a $\frac{1}{2}$, or a $\frac{1}{4}$, measure, the written signature being $\frac{1}{2}$. Mr. Godowsky thinks that Schumann heard his $\frac{1}{2}$, all through this 124 measures. I deem the actual $\frac{1}{2}$ which plays. He says he thinks it in that way, or rather says that he thinks it as a $\frac{1}{4}$, syncopation over a $\frac{1}{2}$. Until I had told me just everybody who dances makes the change intuitively. But taking the thing in a large way, we all know what a dance is. It means a rhythmic moving according to a certain scheme of rhythm which is not so. It happened to me long ago, at a moment of overconfidence in the identity of Sebastian Bach, to say that while his minuets and courantes could not be danced, they were nevertheless idealized and suggestive of dancing. It occurred fortunately to me to count Bach's measures, and I found that he always had precisely so many measures in a minuet, or other dance form, works inside and out. I have never since been able to dance by anyone who knows the rules of the game in Bach's day.

Now what can I call Rhythm in music is precisely this: A transformation of the dance spirit into realization by the eye, by means of sound-groups in time for the ear, in place of the body-motions and groupings in space for the eye, as the dance gives them. Or to clear it up a bit, let us observe that the dance in reality consists of two things: There are motions to perform rhythmically, in several rhythms in fact, the step of the dance and the body motion and movement which carry it. There are several measures of the music. Thus the dance addresses the eye in two ways: It consists of rhythmic motions and a pleasing circular and graceful flow of motion in grouping—all these being body motions in space. But there is also something more. The dance moves in time no less than in space; perhaps it moves more in time than in space. Hence the eye-movement in time-motion and organization is perhaps transformed in the mind to an idea of life experience. In fact, we know that all poetic experiences. Now, when this thing is brought into music it keeps and perfects the thing brought over from the dance. Life experience is brought over through the total organization; and in place of the body motions existing before the eye in space, it gives and motion. Hence almost every possible kind of music may be regarded as a sort of ballet in this floating, touch-and-glide over the surface with a hundred and a half of avoirdupois resting between steps, as our beginning students always give the answer to the question: What is musical rhythm? The answer is: the piece of music we mean the entire system of its organized motions. Every piece has what I might call its *beat* or time. Every apparatus of pulses and measures (occasionally also of rests) is a rhythmic device. That is, a uniform motion at a certain rate, or nearly so, the pulsation being the *beat* or time. The *beat* is the unit of the separable part of the *beat* rhythm of the individual piece. The *beat* rhythm is common to all pieces in

the same kind of measure and the same tempo. It is the rhythmic tonality, which the composer establishes within his very first beginnings of the piece. The pulsation at a given rate begins with the piece and continues without any more interruption than that of the ticking of a clock entirely through the "movement," and the movement is farther defined by the recurring of the strong pulse periodically once in so many pulses, according to the kind of measure.

In written music the place of the strong pulse is marked by the bar, and there is no way in which a composer can free the player from the obligation of putting in the measure accent, except by trying down the notes occurring in this place. When he does that you make the syncopated tone with the extra accent, to carry you over. In music, the pulse is extra only one voice, as a rule, syncopates in that way, while the others put in the measure accent where due. Occasionally a very subtle composer does, indeed, conceal the measure accent for a long while together, as Schumann does in the finale of the Concerto in A minor, where he has about 124 measures of what is really either a $\frac{1}{2}$, or a $\frac{1}{4}$, measure, the written signature being $\frac{1}{2}$. Mr. Godowsky thinks that Schumann heard his $\frac{1}{2}$, all through this 124 measures. I deem the actual $\frac{1}{2}$ which plays. He says he thinks it in that way, or rather says that he thinks it as a $\frac{1}{4}$, syncopation over a $\frac{1}{2}$. Until I had told me just everybody who dances makes the change intuitively. But taking the thing in a large way, we all know what a dance is. It means a rhythmic moving according to a certain scheme of rhythm which is not so. It happened to me long ago, at a moment of overconfidence in the identity of Sebastian Bach, to say that while his minuets and courantes could not be danced, they were nevertheless idealized and suggestive of dancing. It occurred fortunately to me to count Bach's measures, and I found that he always had precisely so many measures in a minuet, or other dance form, works inside and out. I have never since been able to dance by anyone who knows the rules of the game in Bach's day.

Now what can I call Rhythm in music is precisely this: A transformation of the dance spirit into realization by the eye, by means of sound-groups in time for the ear, in place of the body-motions and groupings in space for the eye, as the dance gives them. Or to clear it up a bit, let us observe that the dance in reality consists of two things: There are motions to perform rhythmically, in several rhythms in fact, the step of the dance and the body motion and movement which carry it. There are several measures of the music. Thus the dance addresses the eye in two ways: It consists of rhythmic motions and a pleasing circular and graceful flow of motion in grouping—all these being body motions in space. But there is also something more. The dance moves in time no less than in space; perhaps it moves more in time than in space. Hence the eye-movement in time-motion and organization is perhaps transformed in the mind to an idea of life experience. In fact, we know that all poetic experiences. Now, when this thing is brought into music it keeps and perfects the thing brought over from the dance. Life experience is brought over through the total organization; and in place of the body motions existing before the eye in space, it gives and motion. Hence almost every possible kind of music may be regarded as a sort of ballet in this floating, touch-and-glide over the surface with a hundred and a half of avoirdupois resting between steps, as our beginning students always give the answer to the question: What is musical rhythm? The answer is: the piece of music we mean the entire system of its organized motions. Every piece has what I might call its *beat* or time. Every apparatus of pulses and measures (occasionally also of rests) is a rhythmic device. That is, a uniform motion at a certain rate, or nearly so, the pulsation being the *beat* or time. The *beat* is the unit of the separable part of the *beat* rhythm of the individual piece. The *beat* rhythm is common to all pieces in

the same kind of measure and the same tempo. It is the rhythmic tonality, which the composer establishes within his very first beginnings of the piece. The pulsation at a given rate begins with the piece and continues without any more interruption than that of the ticking of a clock entirely through the "movement," and the movement is farther defined by the recurring of the strong pulse periodically once in so many pulses, according to the kind of measure.

In written music the place of the strong pulse is marked by the bar, and there is no way in which a composer can free the player from the obligation of putting in the measure accent, except by trying down the notes occurring in this place. When he does that you make the syncopated tone with the extra accent, to carry you over. In music, the pulse is extra only one voice, as a rule, syncopates in that way, while the others put in the measure accent where due. Occasionally a very subtle composer does, indeed, conceal the measure accent for a long while together, as Schumann does in the finale of the Concerto in A minor, where he has about 124 measures of what is really either a $\frac{1}{2}$, or a $\frac{1}{4}$, measure, the written signature being $\frac{1}{2}$. Mr. Godowsky thinks that Schumann heard his $\frac{1}{2}$, all through this 124 measures. I deem the actual $\frac{1}{2}$ which plays. He says he thinks it in that way, or rather says that he thinks it as a $\frac{1}{4}$, syncopation over a $\frac{1}{2}$. Until I had told me just everybody who dances makes the change intuitively. But taking the thing in a large way, we all know what a dance is. It means a rhythmic moving according to a certain scheme of rhythm which is not so. It happened to me long ago, at a moment of overconfidence in the identity of Sebastian Bach, to say that while his minuets and courantes could not be danced, they were nevertheless idealized and suggestive of dancing. It occurred fortunately to me to count Bach's measures, and I found that he always had precisely so many measures in a minuet, or other dance form, works inside and out. I have never since been able to dance by anyone who knows the rules of the game in Bach's day.

CHOPIN'S MOMENTS

Dasek Villa on the Wisladelon,

December 23, 1904.

DEAR MR. EDITOR: Your letter about the Chopin number of THE ETUDE—the only musical publication I care to read in these days of musical gas, charlatanism and chicanery—caught me in the humor for a reply—that is, a printed reply. Since my return from the outskirts of Camden, N. J., where I go fishing for plankton shad in September, I have been buying myself with the rearrangement of my musical library, truly a delectable occupation for an old man. As I passed through my hands the various and beloved volumes, were by usage and the passage of the years, I pondered after the fashion of one who has more sentiment than judgment. I said to myself:—

"Come, old fellow, here they are, these friends of the past forty years. Here are the yellow and bent-pinked Bach Preludes and Fugues, the precious forty-eight; here are the Beethoven Sonatas, every track of which is familiar; here are—yes, the Mozart, Schubert, and Schumann Sonatas [you notice that I am beginning to bracket the batches!]; here are Mendelssohn's works, highly valued as you are, and surface, pretty as sentiment, Bach seen through the longnights of a refined, thin, narrow nature. And here are the Chopin Compositions." The murder is out—I have jumped from the past into the present. Why without a twinge of my critical conscience. Why? I hardly know why, except that I was thinking of that mythical desert island and the usual music question, what to do with the music. If you were to be marooned on a South Sea island—your kind the style of question and, alas! the style of answer! You may also guess the composers of my selection. And the last of the list, now to come, are equally interesting. Chopin still remains a sealed book to the world, notwithstanding the ink spilled over his name every other minute of the clock's busy traffic with Eternity.

A fair motto of this present issue of THE ETUDE could be usurped by a detailed account of the beauties of the Unheard Chopin—yet see I am enacting the scholastic error of my phrase-nominal. But I am not the man to accomplish such a formidable task. I am too old, too disillusioned. The sap of a generous enthusiasm no longer stirs in my veins. Let the young fellows look to the matter; it is their affair. However, as I am an inveterate busybody I cannot refrain from an attempt to enlist your sympathies for some of my favorite Chopin.

You know the E minor Scherzo, Op. 54, with its skimming, swallowlike flight, its delicate figuration, its evanescent hints at a serious something in the major triad! Have you ever heard of Bach's *Passacaglia* and its exquisite, contrived, contrived and balanced composition, truly a classic? *Whaur* is your Willy Mendelssohn the *not* as the Scotchman asked. Or are you acquainted with the tedious manner of adagio who has most appealed to me since my taste as been clarified by long experience. I know that it is customary to swoon over Chopin's languorous music, to counterfeit critical raptures when the music is mentioned. For my reason I dislike ecstasies on comment on his music. Lives of Chopin from Liszt to Niecks, Huneker, Hadow, and the rest are either too much given over to dryadism or to rhapsody. I am a teacher of the pianoforte, that good old keyboard wheeler. I know well outlive all its mechanical intricacies. I have assured you of this fact about fifteen years ago, and I expect to hammer away at it for the next ten years if my health and your editorial amiability endure. The time-music tapping upon a table with a pencil the tones, when the tones begin, of one voice or of all the voices.

Here we come to the real rhythm of the individual piece, which, having established for the ear this basal rhythm, the piece goes on with its own individuality by means of rhythmic devices, patterns of rhythmic figures differing from the basal rhythm in new ways as to be seized by the ear, and enjoyed as the expression of the individuality of the piece. Now, this is a larger question than the G minor Scherzo, excepting to say that all such rhythmic devices involve valuations of pulse fractions and pulse-motions. In a single tone—all of which have to be educated in a rhythmic sense.

Rhythm in music, then, is *organized* motion. In time. When it stops, it ceases to be motion, and is therefore no longer rhythm. And the organization falls to pieces.

drom played in public. Why? My children, do you not know by this time that the garden variety of pianoforte virtuoso will play difficult music if the difficulties be technical, not emotional or emotional and not spiritual! The F-sharp minor Polonaise is always *drammed* on the keyboard because some silly story got into print about Chopin's aunt asking the composer for a picture of his soul battling with the soul of his great foe the Russians. Militant the work is not, as swinging as are its resilient rhythms; granted that the gloomy repetitions betray a morbid dwelling upon some secret, exasperating source of the human soul; and last, though not least, the *twice* in a lifetime, so Chopin never means his passages, identical as they may be, to be repeated in the same mood-keg. Liszt, Tausig, and Rubinstein taught us the only new art of color music, the repetition of a theme. Paderewski knows the trick; so does Josef and de Puchmann—the latter's *pianissimo* being where other men's ease. So the accusation of tonal monotony or color of tone should not be brought against this Polonaise. Rather let us blame our imperfect sympathies and slender stock of the art of music.

But here I am pinning myself down to one composition when I wish to touch lightly on so many! The F minor Polonaise, the E-flat minor Polonaise, called the Siberian—why I don't know; I could never see its mobile measures the same mood of a victor over the dreary landscape of Siberia—might be played by way of variety; and then there is the C minor Polonaise, which begins in tones of epic grandeur [so it old man, you will be applying a condition on the very name of the piece].

The Nocturnes are they all familiar to you? The F-sharp minor was a positive novelty a few years ago when Josefly exclaimed it, while the G-sharp minor, with its glow of the universal, of its so evocative of Beethoven's Sonatas in the same key—have you mastered its content? The Preludes are a perfect field for the "prospector"; though Eschke and Arthur Schnitzler, in a slight path, have not. Nor must we overlook the so-called backspiced values, the tinkling charm of the one in G-flat, the elegant quality of the one in B minor, the Barcarolle only in the minor, the one in A-flat, the one in A-flat, against the stentorian or the everyday virtuoso that he—or she—does not attempt it. The F minor Fantasia, I am sorry to say, is beginning to be tarnished as the scholastic error of my phrase-nominal. But I am not the man to accomplish such a formidable task. I am too old, too disillusioned. The sap of a generous enthusiasm no longer stirs in my veins. Let the young fellows look to the matter; it is their affair. However, as I am an inveterate busybody I cannot refrain from an attempt to enlist your sympathies for some of my favorite Chopin.

You know the E minor Scherzo, Op. 54, with its skimming, swallowlike flight, its delicate figuration, its evanescent hints at a serious something in the major triad! Have you ever heard of Bach's *Passacaglia* and its exquisite, contrived, contrived and balanced composition, truly a classic? *Whaur* is your Willy Mendelssohn the *not* as the Scotchman asked. Or are you acquainted with the tedious manner of adagio who has most appealed to me since my taste as been clarified by long experience. I know that it is customary to swoon over Chopin's languorous music, to counterfeit critical raptures when the music is mentioned. For my reason I dislike ecstasies on comment on his music. Lives of Chopin from Liszt to Niecks, Huneker, Hadow, and the rest are either too much given over to dryadism or to rhapsody. I am a teacher of the pianoforte, that good old keyboard wheeler. I know well outlive all its mechanical intricacies. I have assured you of this fact about fifteen years ago, and I expect to hammer away at it for the next ten years if my health and your editorial amiability endure. The time-music tapping upon a table with a pencil the tones, when the tones begin, of one voice or of all the voices.

Here we come to the real rhythm of the individual piece, which, having established for the ear this basal rhythm, the piece goes on with its own individuality by means of rhythmic devices, patterns of rhythmic figures differing from the basal rhythm in new ways as to be seized by the ear, and enjoyed as the expression of the individuality of the piece. Now, this is a larger question than the G minor Scherzo, excepting to say that all such rhythmic devices involve valuations of pulse fractions and pulse-motions. In a single tone—all of which have to be educated in a rhythmic sense.

Rhythm in music, then, is *organized* motion. In time. When it stops, it ceases to be motion, and is therefore no longer rhythm. And the organization falls to pieces.

Our present existence is *ecstasies*; music is a realm of romance that cheers and encourages us on toward a better existence, which we are to evolve and create ourselves—even out of the sordid material.

REV. FRANK W. GUNNATY, Chicago, says: "About the music of the past, the music of the modern life is the historical sense, an appreciation of the relation of the years that are and the years that are to be with the years that have been, that Norway, that the music of the past is the music of the whole man to the United States of America. All education deals with man as head, heart, and hand, and each is necessary to the others. The music student also needs the perspective that comes from a thorough study of the history of music."



A Happy New Year to all the Readers of the Children's Page.

ONE Christmas morning THE YOUNG VERDI, about eighty years ago a little boy was trudging alone a lonely country road all alone. Now, everyone who ever got up at four o'clock on Christmas morning to inspect the Christmas stocking by lamp or firelight knows how pitchy dark it is at that hour, and so can understand how it came about that this little lonely boy slipped in the dark and tumbled into a ditch filled with icy water, and came very near drowning, only that a woman going by heard the splash and fished him out. Then had this little chap to be hurried into a nearby house and bundled quickly into dry clothes for—only fancy it! he was the organist of the village church and last, for all his chattering teeth, to play the five o'clock service. Imagine what an important little man it was! They say he received eight dollars a year salary for playing, and that he had to walk three miles twice a day on every fast-day, and on Sunday to play his organ. It was a hardly earned little salary, wasn't it; but this little boy became in time the richest composer that ever lived, making every penny by his music, and using it to found a home for poor musicians.

His name was Giuseppe Verdi, an Italian. I have told you about a Polish boy who became a great musician, Frederic Chopin; about two German boys, Robert Schumann and Felix Mendelssohn; and about the French boy, Hector Berlioz. Now I want you to know about this Italian boy because Italy is the land of song, the land where the people sing as naturally (and almost as much) as they breathe and because this Giuseppe Verdi did more and better things for Italian song and Italian music than any other composer of the nineteenth century.

I think he was born about the poorest little boy you ever heard about, almost as poor as the blessed Babe that was born at Bethlehem. He was born in 1813, in a little bit of a village named Roncole, where lived only the poorest and most ignorant laborers, the kind that came over to this country in droves to work upon the streets and railways. He heard only the lowest kind of talk, and saw, I imagine, a good many unseemly actions, for his father kept a kind of little shop in their little village where he sold tobacco, etc., so that little Verdi had a chance to see a good deal of roughness and uncleanliness. Yet despite it all, he was a quiet, nice kind of a boy. He had his own share of Italian tears, but he could be reasoned with, and he was, for the most part, a steady-going little man, who would follow a hand organ for miles. (Afterward every hand organ in the world played selections from his operas.)

The man who played in the village church taught Verdi to play upon the spinet (a tinkling, small instrument that came before the piano) and upon the organ. Then when Giuseppe's folks saw how very musical he was, they thought it would be a good idea if he were to learn to read, write, and do arithmetic. So they sent him to live with a cobbler in Busseto, the nearest town (three miles away), where he went to school for two years. This was when he was 10; but before this he had succeeded his music teacher as organist in the little Roncole Chapel, and it came about that when he came to Busseto, he had to walk three miles each way every time he was to play at a church service in Roncole.

Now in this town of Busseto where Giuseppe went to school lived a man who loved to hear his little piano in his house and a daughter who played upon it. Also a musical club, called the Philharmonic Society, used to meet there for practice. They brought to make lovely music, and one night when Giuseppe, in, stumbled over little Giuseppe Verdi, who was listening enchanted at the old iron gate. They brought him in and he told them what he could do by writing music, and he liked music and played, and a little himself! Of course they made him play, and

both the good man of the house and Signor Provesi, the leader of the society, became interested in him. From that time on, when he was ten, he entered deeply and seriously into the study of music. He composed music for the "Philharmonic" to which he once used to listen at the fence, and was allowed to conduct it himself, and sometimes took his master's place at the great organ in the Cathedral. After his two years at school he ran errands for a man who kept a grocery store and so continued to live in Busseto.

When he was 16 years old his friends obtained for him a sum of money sufficient to send him to the Conservatory of Music at Milan. There he met the heads of the Conservatory decided that he was not musical enough to attend their school! So he was turned away.

Now this very thing has happened to a great many boys who have afterward become great musicians, so if ever you go to a Conservatory and are made to feel that you don't amount to anything and never will, don't let that discourage you. Remember that you are keeping excellent company in your humiliations, and just keep on and prove the worth that is in you. That is what Verdi did—he studied with private teachers after they refused him admittance into the conservatory, and proved himself to be far greater than those men who had condemned him.

That is why Verdi is such a good example for boys and girls to follow who intend to make their mark in life—Verdi—he had such a faculty for *keeping on*. Most persons stop growing mentally somewhere between 25 and 35; after that they do no new individual thinking, their minds become a treadmill, their work a round of repetition. Verdi was different. His mind kept on growing, doing new and better things all the time until he was 88 years old, and that was the year he died, 1901. Each new opera he wrote was better than the last. Critics were always trying to take his measure, and it is funny now to read the things that were written of him at different times in his life, but those who began by calling his operas cheap, noisy, and coarse, ended by bowing deeply to the refined and exalted genius of his later works.

His later operas were cheap and noisy, and why? Just because there was one time in his life when he broke his rule of *keeping on*. It happened when he was hardly more than a boy; so it will be all right to tell about it here. You see he had married the Bussato grocery-man's daughter when he was still quite a boy. Later they went back to Milan to try to get an opera produced, but he was not successful, and his wife and child were so poor that he was still quite a boy. Later they went back to Milan to try to get an opera produced, but he was not successful, and his wife and child were so poor that he was still quite a boy. Later they went back to Milan to try to get an opera produced, but he was not successful, and his wife and child were so poor that he was still quite a boy.

So he resolved never to touch the piano again or to write another note of music. He passed months in which he did nothing but read. You see, he did not belong to a cultured family, and had only gone to school two years, so his taste in literature was not good. He read "dime novels," the kind that boys like to read on the sly, and that are burned if they get into the hands of their fathers. He never comes across them. But there was no one to care what he read, and he was still suppose in all these months of idleness he read hundreds of them. What was the result? Just this, that he was at first just a sort of cheap, noisy, and coarse musician, full of gypsies, robbers, and handits and the rest. But he did not stop here. He kept on. He made lovely music, and one night when Giuseppe, in, stumbled over little Giuseppe Verdi, who was listening enchanted at the old iron gate. They brought him in and he told them what he could do by writing music, and he liked music and played, and a little himself! Of course they made him play, and

That is how the little Verdi boy grew to be such a great man. By crushing all that was bad and the wholesome out of his life (and you can see that there had been enough of it even from his boyhood) and living up to the best he knew. And so all men came to honor him, and give him the memory because he cannot but see, through it, that it is possible for every one of us to become noble, and that poverty, failure, and sorrow cannot have any if we will not permit them to—Helen M. Haguire.

WHAT would our boys and girls think of a public-school acquaintance, aged anywhere from 8 or 10 to 15 years, if when asked: "Who was Christopher Columbus?" or "Who was Washington?" he should reply "I don't know!" You would expect him not only to tell you who these great men were, but to be able to add many interesting facts about them, would you not? Now, why do you expect that? What sort of reason have you for expecting anything of the kind? "Why" (you say) "he has been going to school for several years; of course he should know these things."

But he would win sort of reasoning, or argument, apply to music students! Suppose we choose some young piano students, who have been taking lessons for two or three years, and we ask them: "Who was Johann Sebastian Bach?" "Who was Mozart?" "What can you tell about Haydn, Beethoven?" and so on. How many boys and girls, do you suppose, could answer and also state some interesting particulars about each of these composers? Why? No! Not able to tell us anything about Bach, Mozart, Beethoven, etc.? Have not you young people been studying music, taking lessons regularly for one, two, or three years, and yet you cannot answer these simple queries about these great musicians? The reply would be, no doubt, "We have been learning how to play upon the piano; our teacher has never told us about the people you mention; we have not learned about them."

Now, dear little friends, do not blame your teacher, because all teachers have not the time to teach history and biography and other things (besides teaching to music study); the proper thing for you to do is this: ask your friends to join with you and form a little musical club, and then arrange, as club members, to meet together once a fortnight at each other's houses (in turn) and study all sorts of musical things together. Your teacher will, I am sure, lend you some good books, but you will have your ETUDES anyway, and each month you can find something that will interest you, and bring it to your musical literature. The president of the club can appoint a different leader for each meeting (each member taking his, or her, turn), and this leader will choose something to be read, in class, by the members and discussed afterward. Clubs can be made very pleasant social affairs by introducing a musical game, at the close sometimes, and by playing upon the piano, and yet you can, by this means, make it a point to study first and to learn something of real worth at each meeting.

If you wish to begin with music history, find your April, 1904, ETUDE and begin with it. The last Lesson in Musical History presented in THE ETUDE MUSIC STUDY CLUB. You will find No. 2 in May, No. 3 in June, No. 4 in September, No. 5 in October, No. 6 in November, and so on. Look also for skeletons of musicians; you will certainly find them in the back numbers. Study one at a time, carefully and thoroughly, and I promise you that you will become very much interested.

Why not have a musical scrap-book, too, and collect pictures of musicians, etc. to preserve in them? Little books intended for unmounted photographs make very good scrap-books; are inexpensive (25 cents) and convenient.

A Home Music Club is a very nice thing. By this I mean a club in which the family join and once a week have a musical evening together. Ask your parents, your brothers and sisters, and your friends to join with you and assist you. It will benefit them as well as you, and other consider this branch of music study.

And, finally, young friends must remember that just learning to sing or to play one piece on an instrument is, by no means, the whole of music-study.—Robert F. Chandler.

THE LITTLE ENCHANTER: A STORY OF MOZART. II.

II. THE MESSENGER OF THE SAINT.

"Good St. Jean Nepomucene, make us useful to our parents," repeated the little boy after his sister; "after which they rose from their knees. "Our prayer is finished," said Frederika. "I have thought of something," said Wolfgang.

"What—already?" "Yes, it came to me during my prayer. Listen, sister; I can play pretty on the piano; and I can also play, not badly, what I have composed; and I know that my brother and myself may not, every day, be the only ones to have any dinner. Wolfgang thinks he has found a way, but I do not agree with him."

"If what he says is true, and he plays so well on the piano, and you too, his idea might be executed, and I will try to help you," said the stranger.

"My brother is an expert musician, sir," said Frederika, eagerly. "He not only plays by sight anything he sees, but he has composed several very pretty pieces."

"How old is your brother?" "Six years old, and I am eight."

"And this child composed already?" cried the pretended messenger of St. Jean Nepomucene. "The astonishes you," said Wolfgang, laughing. "Come home with us, sir, and you shall hear me."

The stranger looked at his watch, thought a minute, and then said, half seriously, half playfully: "I am a musician, the great Nepomucene, the revered saint of Bohemia, orders me to tell you that you must return to the house. You must remain there the rest of the day, and before night you will have some news. Now go."

"At this moment," said Wolfgang, eagerly, holding him by the flap of his coat. "Before you return to heaven—where doubtless you came—could you, the friend of Nepomucene."

"If you are going to say, my brother!" interrupted Frederika, trying to keep him from finishing. He whispered some words in her ear.

"No, no," she cried; "it is impertinent—no, Wolfgang, do not do that, do not do that, do not do that!" "That is it, little one!" asked the stranger.

"She does not wish me to ask the messenger of the great Nepomucene to dine with Mamma," replied Wolfgang, so hastily that his sister had no time to stop him.

"But you will come, will you not, sir?" "Certainly," said the stranger. "And now, is there anything you want? Speak—do not be afraid."

He played the court is delighted by their surroundings, they all careen us. The king asks us what we wish for. "Anything is your pleasure to give us, your Majesty." He gives us the chateau, and we live there with Papa and Mamma.

A burst of laughter interrupted him in the middle of his speech. Frightened, Wolfgang looked at his sister. They turned and beheld the stranger. Hidden behind a tree close to the children, he had not a word of their conversation. Seeing himself discovered, he approached, suppressing with difficulty the mirth excited by Wolfgang's innocent pretence.

"Do not be afraid, children," he said in kind tones; "I wish for your prayers only. It is the great Nepomucene who sends me."

The little boy, springing to his side, took his hand and exclaimed in a tone of charming familiarity: "Oh, then, you will do what we ask?"

"Not immediately," replied the stranger, laughing. Then, seating himself on the knotty trunk of a fallen tree, he stood Wolfgang before him.

"I will agree to your request if you will answer truthfully all the questions which I ask you. I will know if you lie, so beware!"

"Sir, I never told a lie in my life," said Wolfgang, a very well, I believe you. What is your father's name?"

"Leopold Mozart."

"What does he do?"

"He is a teacher at the chapel; he plays the piano and violin."

"Is your mother still living?"

"Yes, sir."

THE ETUDE

"How many of your children are there?" The little boy was silent, but his sister answered, "There were seven of us, sir; but there are only two of us left now."

"Your father is very poor, is he not?" "Yes," she replied. "Our mother gave us this morning the pieces of bread we have, but we have not eaten it, for it is all the bread in the house. Every day, when Mamma gives us our dinner, she says, 'God sit in the meadow, my dear children.' That is so we will not see they have kept none for themselves."

"Poor children," said the stranger, deeply moved, "and I will try to help you."

"I asked him to give me a way of earning some money to give to my parents," said Frederika, "so that my brother and myself may not, every day, be the only ones to have any dinner. Wolfgang thinks he has found a way, but I do not agree with him."

"If what he says is true, and he plays so well on the piano, and you too, his idea might be executed, and I will try to help you," said the stranger.

"My brother is an expert musician, sir," said Frederika, eagerly. "He not only plays by sight anything he sees, but he has composed several very pretty pieces."

"How old is your brother?" "Six years old, and I am eight."

"And this child composed already?" cried the pretended messenger of St. Jean Nepomucene. "The astonishes you," said Wolfgang, laughing. "Come home with us, sir, and you shall hear me."

The stranger looked at his watch, thought a minute, and then said, half seriously, half playfully: "I am a musician, the great Nepomucene, the revered saint of Bohemia, orders me to tell you that you must return to the house. You must remain there the rest of the day, and before night you will have some news. Now go."

"At this moment," said Wolfgang, eagerly, holding him by the flap of his coat. "Before you return to heaven—where doubtless you came—could you, the friend of Nepomucene."

"If you are going to say, my brother!" interrupted Frederika, trying to keep him from finishing. He whispered some words in her ear.

"No, no," she cried; "it is impertinent—no, Wolfgang, do not do that, do not do that, do not do that!" "That is it, little one!" asked the stranger.

"She does not wish me to ask the messenger of the great Nepomucene to dine with Mamma," replied Wolfgang, so hastily that his sister had no time to stop him.

"But you will come, will you not, sir?" "Certainly," said the stranger. "And now, is there anything you want? Speak—do not be afraid."

He played the court is delighted by their surroundings, they all careen us. The king asks us what we wish for. "Anything is your pleasure to give us, your Majesty." He gives us the chateau, and we live there with Papa and Mamma.

A burst of laughter interrupted him in the middle of his speech. Frightened, Wolfgang looked at his sister. They turned and beheld the stranger. Hidden behind a tree close to the children, he had not a word of their conversation. Seeing himself discovered, he approached, suppressing with difficulty the mirth excited by Wolfgang's innocent pretence.

"Do not be afraid, children," he said in kind tones; "I wish for your prayers only. It is the great Nepomucene who sends me."

The little boy, springing to his side, took his hand and exclaimed in a tone of charming familiarity: "Oh, then, you will do what we ask?"

"Not immediately," replied the stranger, laughing. Then, seating himself on the knotty trunk of a fallen tree, he stood Wolfgang before him.

"I will agree to your request if you will answer truthfully all the questions which I ask you. I will know if you lie, so beware!"

"Sir, I never told a lie in my life," said Wolfgang, a very well, I believe you. What is your father's name?"

"Leopold Mozart."

"What does he do?"

"He is a teacher at the chapel; he plays the piano and violin."

"Is your mother still living?"

"Yes, sir."

"How many of your children are there?" The little boy was silent, but his sister answered, "There were seven of us, sir; but there are only two of us left now."

"Your father is very poor, is he not?" "Yes," she replied. "Our mother gave us this morning the pieces of bread we have, but we have not eaten it, for it is all the bread in the house. Every day, when Mamma gives us our dinner, she says, 'God sit in the meadow, my dear children.' That is so we will not see they have kept none for themselves."

"Poor children," said the stranger, deeply moved, "and I will try to help you."

"I asked him to give me a way of earning some money to give to my parents," said Frederika, "so that my brother and myself may not, every day, be the only ones to have any dinner. Wolfgang thinks he has found a way, but I do not agree with him."

"If what he says is true, and he plays so well on the piano, and you too, his idea might be executed, and I will try to help you," said the stranger.

"My brother is an expert musician, sir," said Frederika, eagerly. "He not only plays by sight anything he sees, but he has composed several very pretty pieces."

"How old is your brother?" "Six years old, and I am eight."

"And this child composed already?" cried the pretended messenger of St. Jean Nepomucene. "The astonishes you," said Wolfgang, laughing. "Come home with us, sir, and you shall hear me."

The stranger looked at his watch, thought a minute, and then said, half seriously, half playfully: "I am a musician, the great Nepomucene, the revered saint of Bohemia, orders me to tell you that you must return to the house. You must remain there the rest of the day, and before night you will have some news. Now go."

"At this moment," said Wolfgang, eagerly, holding him by the flap of his coat. "Before you return to heaven—where doubtless you came—could you, the friend of Nepomucene."

"If you are going to say, my brother!" interrupted Frederika, trying to keep him from finishing. He whispered some words in her ear.

"No, no," she cried; "it is impertinent—no, Wolfgang, do not do that, do not do that, do not do that!" "That is it, little one!" asked the stranger.

"She does not wish me to ask the messenger of the great Nepomucene to dine with Mamma," replied Wolfgang, so hastily that his sister had no time to stop him.

"But you will come, will you not, sir?" "Certainly," said the stranger. "And now, is there anything you want? Speak—do not be afraid."

He played the court is delighted by their surroundings, they all careen us. The king asks us what we wish for. "Anything is your pleasure to give us, your Majesty." He gives us the chateau, and we live there with Papa and Mamma.

A burst of laughter interrupted him in the middle of his speech. Frightened, Wolfgang looked at his sister. They turned and beheld the stranger. Hidden behind a tree close to the children, he had not a word of their conversation. Seeing himself discovered, he approached, suppressing with difficulty the mirth excited by Wolfgang's innocent pretence.

"Do not be afraid, children," he said in kind tones; "I wish for your prayers only. It is the great Nepomucene who sends me."

The little boy, springing to his side, took his hand and exclaimed in a tone of charming familiarity: "Oh, then, you will do what we ask?"

"Not immediately," replied the stranger, laughing. Then, seating himself on the knotty trunk of a fallen tree, he stood Wolfgang before him.

"I will agree to your request if you will answer truthfully all the questions which I ask you. I will know if you lie, so beware!"

"Sir, I never told a lie in my life," said Wolfgang, a very well, I believe you. What is your father's name?"

"Leopold Mozart."

"What does he do?"

"He is a teacher at the chapel; he plays the piano and violin."

"Is your mother still living?"

"Yes, sir."

"How many of your children are there?" The little boy was silent, but his sister answered, "There were seven of us, sir; but there are only two of us left now."

"Your father is very poor, is he not?" "Yes," she replied. "Our mother gave us this morning the pieces of bread we have, but we have not eaten it, for it is all the bread in the house. Every day, when Mamma gives us our dinner, she says, 'God sit in the meadow, my dear children.' That is so we will not see they have kept none for themselves."

"Poor children," said the stranger, deeply moved, "and I will try to help you."

"I asked him to give me a way of earning some money to give to my parents," said Frederika, "so that my brother and myself may not, every day, be the only ones to have any dinner. Wolfgang thinks he has found a way, but I do not agree with him."

"If what he says is true, and he plays so well on the piano, and you too, his idea might be executed, and I will try to help you," said the stranger.

"My brother is an expert musician, sir," said Frederika, eagerly. "He not only plays by sight anything he sees, but he has composed several very pretty pieces."

"How old is your brother?" "Six years old, and I am eight."

"And this child composed already?" cried the pretended messenger of St. Jean Nepomucene. "The astonishes you," said Wolfgang, laughing. "Come home with us, sir, and you shall hear me."

The stranger looked at his watch, thought a minute, and then said, half seriously, half playfully: "I am a musician, the great Nepomucene, the revered saint of Bohemia, orders me to tell you that you must return to the house. You must remain there the rest of the day, and before night you will have some news. Now go."

"At this moment," said Wolfgang, eagerly, holding him by the flap of his coat. "Before you return to heaven—where doubtless you came—could you, the friend of Nepomucene."

"If you are going to say, my brother!" interrupted Frederika, trying to keep him from finishing. He whispered some words in her ear.

"No, no," she cried; "it is impertinent—no, Wolfgang, do not do that, do not do that, do not do that!" "That is it, little one!" asked the stranger.

"She does not wish me to ask the messenger of the great Nepomucene to dine with Mamma," replied Wolfgang, so hastily that his sister had no time to stop him.

"But you will come, will you not, sir?" "Certainly," said the stranger. "And now, is there anything you want? Speak—do not be afraid."

He played the court is delighted by their surroundings, they all careen us. The king asks us what we wish for. "Anything is your pleasure to give us, your Majesty." He gives us the chateau, and we live there with Papa and Mamma.

A burst of laughter interrupted him in the middle of his speech. Frightened, Wolfgang looked at his sister. They turned and beheld the stranger. Hidden behind a tree close to the children, he had not a word of their conversation. Seeing himself discovered, he approached, suppressing with difficulty the mirth excited by Wolfgang's innocent pretence.

"Do not be afraid, children," he said in kind tones; "I wish for your prayers only. It is the great Nepomucene who sends me."

The little boy, springing to his side, took his hand and exclaimed in a tone of charming familiarity: "Oh, then, you will do what we ask?"

"Not immediately," replied the stranger, laughing. Then, seating himself on the knotty trunk of a fallen tree, he stood Wolfgang before him.

"I will agree to your request if you will answer truthfully all the questions which I ask you. I will know if you lie, so beware!"

"Sir, I never told a lie in my life," said Wolfgang, a very well, I believe you. What is your father's name?"

"Leopold Mozart."

"What does he do?"

"He is a teacher at the chapel; he plays the piano and violin."

"Is your mother still living?"

"Yes, sir."

"How many of your children are there?" The little boy was silent, but his sister answered, "There were seven of us, sir; but there are only two of us left now."

"Your father is very poor, is he not?" "Yes," she replied. "Our mother gave us this morning the pieces of bread we have, but we have not eaten it, for it is all the bread in the house. Every day, when Mamma gives us our dinner, she says, 'God sit in the meadow, my dear children.' That is so we will not see they have kept none for themselves."

"Poor children," said the stranger, deeply moved, "and I will try to help you."

"I asked him to give me a way of earning some money to give to my parents," said Frederika, "so that my brother and myself may not, every day, be the only ones to have any dinner. Wolfgang thinks he has found a way, but I do not agree with him."

"If what he says is true, and he plays so well on the piano, and you too, his idea might be executed, and I will try to help you," said the stranger.

"My brother is an expert musician, sir," said Frederika, eagerly. "He not only plays by sight anything he sees, but he has composed several very pretty pieces."

"How old is your brother?" "Six years old, and I am eight."

"And this child composed already?" cried the pretended messenger of St. Jean Nepomucene. "The astonishes you," said Wolfgang, laughing. "Come home with us, sir, and you shall hear me."

The stranger looked at his watch, thought a minute, and then said, half seriously, half playfully: "I am a musician, the great Nepomucene, the revered saint of Bohemia, orders me to tell you that you must return to the house. You must remain there the rest of the day, and before night you will have some news. Now go."

"At this moment," said Wolfgang, eagerly, holding him by the flap of his coat. "Before you return to heaven—where doubtless you came—could you, the friend of Nepomucene."

"If you are going to say, my brother!" interrupted Frederika, trying to keep him from finishing. He whispered some words in her ear.

"No, no," she cried; "it is impertinent—no, Wolfgang, do not do that, do not do that, do not do that!" "That is it, little one!" asked the stranger.

"She does not wish me to ask the messenger of the great Nepomucene to dine with Mamma," replied Wolfgang, so hastily that his sister had no time to stop him.

"But you will come, will you not, sir?" "Certainly," said the stranger. "And now, is there anything you want? Speak—do not be afraid."

He played the court is delighted by their surroundings, they all careen us. The king asks us what we wish for. "Anything is your pleasure to give us, your Majesty." He gives us the chateau, and we live there with Papa and Mamma.

A burst of laughter interrupted him in the middle of his speech. Frightened, Wolfgang looked at his sister. They turned and beheld the stranger. Hidden behind a tree close to the children, he had not a word of their conversation. Seeing himself discovered, he approached, suppressing with difficulty the mirth excited by Wolfgang's innocent pretence.

"Do not be afraid, children," he said in kind tones; "I wish for your prayers

The Etude

A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

Subscription, \$1.50 per Year. Single Copies, 15 Cents. Foreign Postage, 72 Cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

Remittances should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received in cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCE.—If you wish the Journal stopped, or omitted from your list, please notify us at once, and we will be pleased to comply. All arrears must be paid.

RENEWAL.—No receipt is sent for renewals. On the day of the next issue sent will be printed the date to which your subscription is paid up, which serves as a receipt for your subscription.

MANUSCRIPTS.—All manuscripts intended for publication should be addressed to THE ETUDE, 1712 Chestnut Street, and should be written on one side of the sheet only. Contributions on topics connected with music-making and music-teaching are solicited. Those that are not suitable will be returned.

ADVERTISING RATES.—50 cents per single line, \$7.00 per inch, \$20.00 per quarter page, \$200.00 per page. 10 per cent. additional for colored space. Time discount, 5 per cent. for three months, 10 per cent. for six months, 15 per cent. for 12 months. Copy to be received not later than the 15th for insertion in the succeeding number.

THEODORE PRESSER,
1712 Chestnut St., Philadelphia, Pa.
Entered as Second-Class Matter,
October 1904, Postoffice 1904.

A GERMAN specialist in nervous diseases declares that in his opinion musical education begins at too early an age. As a result of his investigations he asserts that the psychic balance of the young is endangered by the premature study of music, and fixes the ages at which it is safe to begin the practice of this art at 16 for women and 18 for men.

This is another of the many men's nests that scientific men, particularly those who have to do with phases of degeneracy in humanity, are constantly discovering. Many professional men, such as lawyers and physicians, see the seamy side of life; their duties bring them in contact mainly with the diseased in morals and body. Their point of view inevitably becomes pessimistic, directed as it is to those lacking normally healthy attributes of mind and physique. No doubt, because this man of healing has had cases of nervous failure among young people resulting from a too severe discipline in the study of music, he is led to condemn it *in toto*. He probably does not reflect that the thousands upon thousands of healthy music students are not brought to his attention—only the exceptionally few, from whom he formulates his drastic rule for the government of all.

It is safe to say that if education in music began universally at the above-mentioned ages the art would soon become decadent. At adolescence—that wonderful period of growth, of mental, spiritual, and physical development, when the soul reaches out to grapple with hitherto undreamed-of mysteries, when the mind expands in intelligence to unexpected alertness, when the body assumes its ultimate capacities—the coming man, the coming woman, with all their plastic possibilities for the future, are already present. What is lacking at that critical moment will, in nine cases out of ten, be lacking throughout life. The care of educators nowadays is to have all the dormant faculties of the adolescents awakened and vitalized, so that in adult years his character and individuality shall find no avenue of expression closed to them by reason of an imperfect or one-sided education in early childhood. Almost more than any other refining, cultivating influence is music the birthright of the young. Besides, for obvious reasons, both physical and mental, it must be begun in youth if it is to be really a friend and companion to the adult.

That there is another side to at least one branch of musical art—and that the one that comes in for the strongest condemnation from disgruntled critics—is shown by a lecturer and close student of musical topics, who boldly recommends the practice of the piano as a means of physical culture. In a recent lecture she cites the experiences of two New York physicians who evidently do not share the opinions of their German confrères. While watching the back of a young woman in evening dress who was playing the piano, they discovered that she brought all the

MAKE 1905 YOUR BANNER

scapular—that is, shoulder—muscles into strong play. The exercise of these muscles, they declared, has a directly strengthening effect on the brain and spine, which is highly beneficial.

Here is an American Roland for a German Oliver! Who shall argue when doctors disagree?

It is a notable characteristic of great men to put wrong estimates on their abilities. This is seen among the lesser as well as among the greater lights of art and literature, thus proving, in a minor fashion, that greatness and mediocrity are akin. Every musical community furnishes examples of the singer who lays stress on his compositions and of the composer who thinks he can sing, to wit, by letter, of the performer who prides himself on his teaching abilities and the teacher who persists in his attempts at performance. Instances of this idiosyncrasy may be seen in the works of certain of the great composers. One, who excels in the pensive and intense, delights in turning out scherzos—in which the jest is hard to find; another with an abundant gift of humor does his best to burden the world with ludicrous anecdotes and analogies.

This same trend of humanity is to be noted in men of literary work. Gladstone, animated by the success of *Israel*, fondled the thought that he, too, could write a sentimental story; Kipling, with his inimitable prose and his lifelike stories of India, sets more store by his weak poetry than by his other works. He joys in the poetical effusions that break out at every new political move. Wilkie Collins, not satisfied with his fame as a novelist, and Charles Dickens, the greatest analyst of human character, the most longing eyes toward the stage and the pianists that greet the playwright. On the other hand, Pinero, the leading English writer of plays, signs names as Samuel Warren, Owen Wister, and James Lane Allen prove that many a novelist gets into the ranks of the laywers by mistake. Salvini is reported to have been dissatisfied with the honors that came to him as a great tragedian, and was discontented with the fate that did not make him an opera singer; and Booth thought his strongest ability lay in his playing of comedy—he who was the greatest tragedian.

These instances serve to prove that a man's estimate of his own abilities is not always to be relied upon. The public judges without personal bias, untinged by the individual's preferences. The wise politician feels the public pulse. One of McKinley's means for attaining popular success was in "keeping his ear close to the ground"—in other words, finding out what the people wanted. Not the highest ideal, perhaps, but one that makes for political success. The musician may well take a leaf from the book of experience and feel the public pulse as to his own abilities. The public cares not what you would like to do—only what you can do, and to the best advantage. Consequently, its dictum may well be taken into consideration in professional life.

FIFTY feet of the Bunker Hill Monument is underground. It was covered up there sixty or seventy years ago and no one has seen it since. It will stay there for ages, for that structure is so built as to resist the encroachments of time almost as successfully as the pyramids. A thoughtless observer might have said that of this immense body of substructure is wasted. Surely ten or twenty feet of foundation would have been enough. But the builders knew better. They knew the immense weight of granite that would rest on this foundation. They desired it to last for ages, not only so long as a shallow foundation would pressure and surge of the elements, to say nothing of the possible quaking of old mother earth herself.

There is a lesson in all this for the student of music, two lessons, perhaps. The first is that if one desires to erect a superstructure of any value or permanence, one must lay a foundation commensurate with what is to rest on it.

The second, and equally important, is that this foundation is hidden and unrealized by the large number of spectators or auditors. One listens in rap-

YEAR IN MUSICAL WORK.

ture to de Pachmann or Hofmann; what gives the enjoyment is the superstructure, the finished, artistic product. Yet under that lie years of technical study of the hardest kind. The foundation is made up of intense self-sacrifice and conscientious effort.

They knew that to achieve an enduring success, the foundation must be wide and deep, and they spared no effort in its construction. It is in the student who takes these points to heart, determines to dig deep for his foundation, and to be content to make no display of himself in his years of preparation.

LEARNING by one's own experience is good, but learning through the experience of others is better in one respect: it is a great time-saver; it comes the nearest to a second incarnation with the memory of the experiences of the first retained. True, the hard knocks received in life pound into one the sense that was omitted in the original make-up; but had one the greater good sense to learn through the experiences of others how much time, how many tears, how many wasted hours might have been saved.

A little boy was asked how he learned to skate. He replied, "Oh, by getting up every time I fell down." He was never that he knew, in that reply. It is only the student who will get up and try again who learns. The harder the fall, the more the wise learner tries to avoid the next one. It is these falls that pound in the wisdom. Knowledge is but the accumulation of facts; wisdom is the sense to make good use of them. The wisest man is perhaps the man who has had the most falls and learned the most by them.

All this applies to the student and the teacher of music in the most direct way. Mistakes are expensive, but they may be used to learn the experiences of others, and that is one of the evidences of the highest wisdom. To this end the student must keep his eyes open. He must observe, weigh, and deduce; must notice where others succeed and where they fail; learn both from success and failure of others; and then may he hope that his own falls shall be fewer.

The commission of clergy and laity appointed by the Bishop of New York to study the recent instructions of the Pope in regard to the music of the church and to formulate their effect in this country have made their report. It is too long to reproduce here even in substance. Suffice to say that the revolution, both in the style of music and in the means of performing it, is even more radical than was anticipated. The masses of Haydn, Mozart, Beethoven, Cherubini, and of many other less distinguished composers, heretofore the pride and glory of ecclesiastical music, are irrevocably banished from the church—if the conditions laid down by the pontiff are faithfully observed; and of this there appears to be no question. These conditions have nothing but the Gregorian tones and music of the school of Palestrina to express the aspirations of believers. To the musician it seems almost as sweeping a change—and with far less to recommend it—as the historic one proposed by an earlier Pope, the fourth of that name, in 1563. Then the abuses in church music were so great that a commission was appointed to consider the advisability of doing away with it altogether. As all know, Palestrina saved music to the church by composing three masses so full of devotion and sincerity, though employing all the resources of the art known at the time, that the Pope declared that it must have been some supernatural aid that the Apostle of the Apocalypse heard sung by angel choirs in the New Jerusalem.

There is a possibility, however, that one restriction may be removed—that requiring boys to fill the places of the women now singing in Roman Catholic churches. The manifest difficulty of finding capable choristers, the distress occasioned many deserving singers by a abrupt withdrawal of means of subsistence, coupled with the prohibition of taking part in the services of non-Catholic churches, may lead to a modification of the decree—at least in this country, where conditions vary greatly from those prevailing in Europe. It is believed in some quarters, that if suitable representation of these hardships be made to the Holy Father, he will be inclined to grant a dispensation in this respect from the strict letter of his instructions.

No 4684

AT DAYBREAK

ERWIN SCHNEIDER.

Andantino. M.M. J=64

Copyright, 1904, by Theo. Presser.

British Copyright Secured.

Musical score for page 2, measures 1-16. The score is in G major and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth-note runs. The bass line consists of a steady eighth-note accompaniment. The score includes various dynamics such as *f*, *p*, *pp*, and *mf*, and tempo markings like *con grazia*, *mo molto rit.*, and *mf a tempo*.

Tempo I.

Musical score for page 3, measures 17-32. The score continues from page 2. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth-note runs. The bass line consists of a steady eighth-note accompaniment. The score includes various dynamics such as *f*, *mf*, and *p*, and tempo markings like *Tempo I.* and *f. rit.*.

№ 4758 Triumphal March from "Aida"

Arr. by PRESTON WARE OREM

Allegro maestoso M.M. ♩ = 100

Secondo

G. VERDI

This page contains the piano accompaniment for the second part of the Triumphal March. It consists of six systems of music, each with a grand staff (treble and bass clef). The tempo is marked 'Allegro maestoso' with a metronome marking of 100. The key signature has one sharp (F#). The score includes various dynamics such as *ff*, *f*, *mf*, *p*, and *cresc.* There are also articulation marks like accents and slurs. The piece concludes with a final chord.

№ 4758

Triumphal March from "Aida."

Arr. by PRESTON WARE OREM

Primo

G. VERDI

Allegro maestoso M.M. ♩ = 100

This page contains the piano accompaniment for the first part of the Triumphal March. It consists of six systems of music, each with a grand staff (treble and bass clef). The tempo is marked 'Allegro maestoso' with a metronome marking of 100. The key signature has one sharp (F#). The score includes various dynamics such as *ff*, *f*, *mf*, *p*, and *cresc.* There are also articulation marks like accents, slurs, and fingerings. The piece concludes with a final chord.

Secondo

ff mf sf p cresc. sf

Primo

ff mf sf p cresc. sf

GRANDE VALSE BRILLANTE.

Fr. Chopin, Op. 18.

Vivo. M.M. J. = 72

1. 2. *leggermente*
p
Ped. simile
f
ff
p
mf

Ped. simile
f
ff
p
a tempo
dolce
poco riten.
mf
Ped. simile
con anima
f
p
p

This image shows a page of musical notation for a piano piece. The notation is arranged in systems, each consisting of a treble staff and a bass staff. The key signature is B-flat major (two flats). The piece includes various musical notations such as notes, rests, and dynamic markings. The dynamics include 'cresc.' (crescendo), 'mf' (mezzo-forte), 'dolce' (dolce), 'p' (piano), 'ff' (fortissimo), and 'leggermente' (leggiero). The notation also features many fingerings and articulations, such as slurs and accents. The piece appears to be a single-movement work, possibly a sonata or a study, given the complexity of the notation and the variety of dynamics and articulations.

[illegible]

THREE FAVORITE PRELUDES

FR. CHOPIN

Op. 28, No. 7.

Andantino. M.M. ♩ = 92.

M.M. ♩ = 66.

Largo.

Op. 28, No. 20.

Lento assai. M.M. ♩ = 66.

Op. 20, No. 6.

LOVE DREAMS

REVERIE

A.L. BROWN.

Verv slow.

Musical score for page 14, featuring piano and left hand parts. The score is written in G major and 3/4 time. It includes various dynamics such as *ff*, *p*, and *pp*, and articulations like *ad lib*, *rit*, and *appassionato*. The piano part is marked with *ff* and *p*, while the left hand part is marked with *pp* and *pp*. The score is divided into two systems, each with three staves.

Musical score for page 15, featuring piano and left hand parts. The score is written in G major and 3/4 time. It includes various dynamics such as *ff*, *p*, and *pp*, and articulations like *ad lib*, *rit*, *appassionato*, *dim*, and *pp*. The piano part is marked with *ff* and *p*, while the left hand part is marked with *pp* and *pp*. The score is divided into two systems, each with three staves.

SPANISH DANCE.

F. G. RATHBUN.

Allegretto. M. M. ♩ = 68.

The first system of the musical score consists of five staves. The first staff is the treble clef, and the second is the bass clef. The music is in 3/4 time and B-flat major. The first staff has a *p* (piano) dynamic marking. The second staff has a *ff* (fortissimo) dynamic marking and a *Fine* marking. The third staff has a *mf* (mezzo-forte) dynamic marking. The fourth staff has a *p* (piano) dynamic marking. The fifth staff has a *mf* (mezzo-forte) dynamic marking. The music features various fingerings and articulations, including slurs and accents.

Copyright, 1904, by Theo. Presser & Co.

The second system of the musical score consists of five staves. The first staff is the treble clef, and the second is the bass clef. The music is in 3/4 time and B-flat major. The first staff has a *cresc.* (crescendo) marking. The second staff has a *dim.* (diminuendo) marking and a *rit.* (ritardando) marking. The third staff is labeled *TRIO:* and has a *p* (piano) dynamic marking. The fourth staff has a *mf* (mezzo-forte) dynamic marking. The fifth staff has a *dim.* (diminuendo) marking and a *D.C.* (Da Capo) marking. The music features various fingerings and articulations, including slurs and accents.

* From here go to beginning and play to *Fine*; then go to *Trio*.

18
Nº 4683

SLUMBER SONG

Allegretto M.M. ♩ = 112

KARL WILHELM KERN, Op. 121

First system of musical notation for 'Slumber Song'. It consists of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and a *rit.* (ritardando) marking. The bass staff has a *mf* (mezzo-forte) dynamic. The key signature is one flat (B-flat), and the time signature is 2/4.

Second system of musical notation. It includes a *a tempo* marking above the treble staff. The treble staff has a *p* dynamic and a *dim.* (diminuendo) marking. The bass staff has a *p* dynamic.

Third system of musical notation. The treble staff has a *mf* dynamic and a *Fine* marking at the end. The bass staff has a *p* dynamic.

Poco piu mosso M.M. ♩ = 120

Fourth system of musical notation. It features a *mf* dynamic in both the treble and bass staves. The key signature changes to two flats (B-flat and E-flat).

Fifth system of musical notation. The treble staff has a *rit.* marking. The bass staff has a *mf* dynamic.

Sixth system of musical notation. The treble staff has a *p* dynamic. The bass staff has a *mf* dynamic.

Copyright 1904 by Theo. Presser

British Copyright secured

19

First system of musical notation for the second piece. It consists of a treble and bass staff. The treble staff has a *p* dynamic and a *rit.* marking. The bass staff has a *p* dynamic. The key signature is one flat (B-flat), and the time signature is 2/4.

Second system of musical notation. The treble staff has a *mf* dynamic. The bass staff has a *p* dynamic.

Rocking M.M. ♩ = 84

Third system of musical notation. It features a *p* dynamic in both the treble and bass staves. The key signature is one flat (B-flat), and the time signature is 2/4.

Fourth system of musical notation. The treble staff has a *rit.* marking. The bass staff has a *cresc.* (crescendo) marking.

Fifth system of musical notation. The treble staff has a *rit.* marking. The bass staff has a *rit.* marking.

Sixth system of musical notation. The treble staff has a *a tempo* marking. The bass staff has a *mf* dynamic.

Seventh system of musical notation. The treble staff has a *rit.* marking. The bass staff has a *D.O.* (Da Capo) marking.

No 5285

FOREVER AND A DAY

CARL SOBESKI.

Alia Polacca.,

p *tranquillo*

The moon is soft-ly
You come to me in

beam - ing, The stars be-gem the sky, All na ture soft-ly dream-ing No
dreams, love, A vis ion in the day, Your voice so sweet and low, love, Is

molto espress.

rest less sound is nigh. Still I a-lone am sigh-ing, And longing here, my love, for
in my heart al-way. Were I a bird of air love I'd spread my pinions light and

poco rit

thee, My thoughts are far a-way, love, In dis-tant lands with home and thee; Oh,
free, Nor rest 'till I had found thee, love, And-nestled close, dear heart, with thee: Oh,

poco rit

Copyright transferred, 1909, to Theo. Presser.
Copyright, 1896, by H. B. Stevens Co..

rit *p*

lone-ly heart Oh long-ing heart Oh, love of mine, Oh maid di-vine Oh lov-ing heart so fond and

colla voce *allarg.*

true, Though far a-way in distant climes, Far from my na-tive land and you,

piu animato cresc.

No matter where I roam, love, Where-er my lot may be, My heart is far a-way, love, Far

piu animato cresc.

dim. *agitato molto cresc.*

o'er the rest-less sea. O love, dear love, Where-er my feet may stray,

dim. *molto cresc.*

rit

I'll love you, love, for-ev-er for-ev-er and a day. ev-er and a day.

rit

CROSSING THE BAR.

WM. H. PONTIUS.

Moderato e con espressione.

L. H.

mp Sempre legato.

Rall.

p

Sun - set and ev'ning star, And one clear call for me, And

may there be no moaning of the bar When I put out to sea. But

such a tide as mov - ing seems a - sleep, Too

Collanto.

Copyright 1898 by J. S. Fearis

Copyright transferred 1904 to Theo. Presser

Also published for Low Voice,

full for sound and foam, When that which drew from

out the boundless deep Turns a-gain home, Turns a-gain . . . home.

p Rall.*pp*

Rit.

Dim.

Rall.

Tempo.

Con calma.

p

Twilight . . . and ev'ning bell, And af-ter that the dark; And

p

Ad lib.

may there be no sad-ness of fare-well When I em-bark, when

Dim.
Col canto.

THE ETUDE

VOCAL DEPARTMENT

Conducted by H.W. Greene

THE SINGING MASTERS' GUILD.

(Continued from December, 1904.)

Mr. E. G. Goodrich addresses the meeting as follows:—

"Mr. Chairman, Ladies, and Gentlemen: The fact that I am here this evening in response to a printed communication, which I presume is true of all or most of us, places me entirely at ease. There are no qualifying obligations hedging me about, and I propose to give my views in regard to this plan of the chairman, regardless of his feelings, or those among you who are in sympathy with him.

"A mental review of kindred organizations affords no basis for encouragement that this which has been suggested can be made of any value. A Singing Masters' Guild can be little better than a name. It is a creation of fancy, born of an itching for prominence on the part of its promoter, and it is an almost certain indication that he has not enough professional worth to fill his time and is employing this, if not new, rather unique method of bringing himself before the public. I catch your expressions of disapproval, and see that I am making myself unpopular by such plainness of speech. But why need we mince matters!

"If your chairman sat here and I at the head of the table as the father of such a plan, he would undoubtedly think of me and of my efforts precisely as I regard him and his plan, only I question if he would have the courage to say so. It is not difficult to pose as an organizer, but it takes courage to be disagreeable; that, however, if impertinent, is not pertinent to the subject. You have my estimate of the man and his plans which I earnestly to me should be taken into account in summing up on the real question at issue, which is: Shall we organize a Singing Masters' Guild?

"If any considerable number of prominent teachers should feel that they are at a disadvantage because an identity of interests is lacking in a common vehicle of expression, or medium for the exchange of ideas, it would manifest itself. Not, however, by calling together a conglomerate representation of our specialty, but by a gradual awakening on the part of the teachers to such a need, which might result, by a slow and cautious growth in an organization not unlike that which exists now only in the imaginations of the chairman and his sympathizers. That such a medium for the exchange of thought is not desirable or necessary is proven clearly enough by the fact that it does not exist. The impetus for an association of teachers must come from within and develop outwardly, embracing at the flood of its growth a group of such members of the profession as have qualified, by merit and success, to sit at its councils, and bear an experienced hand in shaping the trend of the art. This is no light responsibility. That such a work can be successfully carried forward by an organization of promiscuous teachers of singing, such as would naturally respond to the invitation that brought us here this evening, is only an idle dream.

"While I will gladly co-operate with any effort that one can reasonably expect will result in lasting good to the vocal profession, I view the plan under consideration with distrust, and decline to become a party to its development."

The chairman rises at the close of Mr. Goodrich's remarks and says:—

"Follow Teachers: Before we continue our five-minute speeches I wish to thank Mr. Goodrich for his exceedingly frank and not by any means unexpected objections to entering upon the work under discussion."

"When I said I would like to hear from those present either *pro* or *con* I spoke in good faith, and Mr. Goodrich has not only presented the *con* side of the subject clearly as far as he has been pleased to carry his argument, but he has done more, he has set you all an example of frankness which I urge you

to follow. His clever reading into our motives the quaint truism which our mothers taught us "Satan finds some mischief still for idle hands to do" might be painful if we had received our inspiration from such a doubtful source, but we insist 'having got our consideration his point of unfiled lesson periods, as that has no bearing upon the subject, that we are deeply in earnest in our purpose of impressing upon teachers their great and worthy responsibilities, and the sense of dignity which is theirs by right, to the end of bettering, not only their conditions professionally but their pupils artistically. We may be wide of the mark, but as yet I am not convinced."

"I avail further remarks, again urging you to speak frankly and as your convictions dictate."

Madame Hatylaura addresses the meeting:—

"Mr. Shareman, and Ladies, and Shentlemen: I am proud to be here this evening. I want to establish all about my wonderful method. I first discover him in a dream. It is so beautiful, and so zimble. All my bubble sing choost like anachels from Heffen, and we vill haaf no more bad singing if you vill all come to me and learn how to teach my method."

Madame H. resumes her seat amid generous applause, while Mr. Goodrich telegraphs a smile to the chairman.

The reader has, of course, correctly surmised that until now the speakers at the initial dinner of the prospective (on paper) "Singing Masters' Guild" have personified both the "business" and the "artistic" side of the vocal world. It is his purpose, however, to throw the subject open to the profession. To this end a number of prominent teachers have been invited to appear at the dinner (on paper) and present their views. Among the first to respond is Mr. Frederic W. Root, of Chicago, who addresses the meeting as follows:

Mr. Chairman and Fellow Teachers: There is no field in the domain of pedagogy that is so much in need of help as the teaching of singing.

The singer must, in a degree, make his musical instrument as well as play upon it; and both the making and the playing are intellectual problems of a subtle and elusive nature. Then, too, this delicate work of forming the voice and of teaching the effective, expressive use of it must be done without the aid of established grades and standards to guide, encourage, and illuminate the work; and moreover it must often be done amid a fire of irresponsible, superficial criticism and suggestion from bystanders.

The vocal student who does not undertake thorough fundamental training—who "just sings naturally" and "catches the songs by ear," and is not disturbed by scoops and breaks, faulty intonation and haphazard rhythm,—does not ask for or desire or appreciate solid education in this line, unless transcendently endowed by Nature, must pass through a wilderness of hindrance and obstructive possibilities to reach the goal where mental and physical faculties are in condition to produce that which merits the term Art. For such a one all possible guides and facilities should be provided.

And even after one has made his way through this wilderness of theory, experiment, and illusion, which, in view of all the conflicting things said of it, vocal method is, if he attempt to teach others he will find that, to cross this territory, the traveler must guide start from so many different standpoints, that numerous other paths beside the one he has managed to blaze for himself must be explored and charted to secure a successful outcome.

The older teachers have made themselves acquainted with most of the intricacies of this subject; but as it takes something like a quarter of a century and also a deplorable sacrifice of pupils to gain this acquaintance, the younger teachers of singing stand in great and pressing need of whatever can be devised to help in this line.

On this account, Mr. Chairman, let us look hopefully to the proposed guild.—Frederic W. Root.

Teachers are invited to express themselves frankly on the question: "Would the formation of a 'Singing Masters' Guild' be advisable?" with arguments *pro* or *con*. Send your five-minute speeches to the Vocal Editor, H. W. Greene, 504 Carnegie Hall, New York City. If accepted they will appear in the Vocal Department of THE ETUDE. If not, and stamps are inclosed, they will be returned.

CONCERNING THE EXTINGUISHED "BASSO PROFUNDO."

BY GEORGE KECHIL.

JUDGING from the rôles written for the basso voice by Meyerbeer, Rossini, Donizetti, Halévy, and other composers who flourished at a period when there were far more capable singers than there are nowadays, the basso profundo was by no means the *rara avis* that he is at the present time. Lablache, Staudigl, and Karl Formes, together with several others, managed to invest the lowly portions of the music entrusted to them with an amount of weight which greatly added to its dignity and impressiveness. Later Foli kept up these traditions—to be succeeded by Abramoff, the memory of whose performances in the seldom heard "Zauberflöte" still lingers. But now that Edouard de Reszke has retired from the opera stage—or, at all events partially retired—there seems to be no basso who is, strictly speaking, a basso profundo.

Splendidly sonorous though the voices of Placcon and Journet are, they are (in compass) more basso cantante than bass, being, apparently, of little effect below the G. Though Placcon sings Marcello in "Gli Ugonotti," he is not heard to the best advantage in those phrases in the celebrated "Puff, Puff" air which take the singer down to F; while the wonderful

Si-gior,..... vien, vi-al, Si-gior..... in the first act is equally beyond his powers.

Not in the scene with Amneris is he able to sing the phrase "Iside legge de' mortali nel core"—which descends to F-sharp—as a Ramphis with the compass of a true basso would, though in the higher portions of the music the excellence of his upper notes and the ease with which he produces them must make some of his haritone hearers envious.

Under these circumstances it would appear that a future avenger of the basso profundo who, in addition to being able to sing in Italian, German, and French, is the fortunate possessor of a compass the lower register of which is of the desired weight and resonance. For, besides the artists already referred to, neither Klopfer nor Knipfer can sing those portions of the music for Hermann ("Tannhäuser") and Heinrich ("Lohengrin") which take them below the compass of a basso cantante. Delmas, the basso of the Opera, Paris, being equally unfortunate in basso profundo parts. In the beautiful "Noch bleibe denn unausgesprochen" they get on well enough till they come to the low F—when they are done for! Perhaps the immediate future holds the required voice and attendant linguistic accomplishments; falling that, it is, let us hope, possible for some really capable singing master to develop in an intelligent pupil what the present generation of operatic basses lack.

EASE IN SINGING.

BY FRANK J. BENEDICT.

V.

(Concluded from The Etude for December, 1904.)

The second class consists of those who have decided correctly as to the kind of voice they have been gifted with and who are able to handle their high tones well enough so far as dynamic demands are concerned, yet who really contract the throat when singing softly and force when using full voice. This may be true enough even though the singer protests that all is easy. Often an expert ear is required to detect this crime against the voice, so cleverly is the affair managed by a talented singer.

Proof to the ear lies in deadness of soft tones and lack of brilliancy or a certain forced, harsh quality in full voice. Many a singer suffers from this very trouble who would indignantly deny the fault and be highly insulted if told of it. On the other hand, he will freely admit that Miss "So and So" has a far finer voice than her own, while it may be that her apparent inferiority is due to the very fault of which

24 Rall. e dim.

I em - bark.

For

Slow.

Tempo.

Rall. e dim.

Plu moto.

tho' from out our bourne of time and place The flood may bear me

Plu moto.

Con abbandono ed espress.

far, I hope to see . . . my Pi - lot, face to face. When

Con forza.

Marc. e rit. molto.

I have crossed the bar.

Marc. e rit. molto.

we are speaking. A singer laboring under this difficulty is fatally hampered and must eventually take rank below those of equal gifts who have been more fortunate in their training.

Then there is the singer who looks upon every high note as a fort to be taken by assault, no matter what obstructions are in the way. He may actually get a fair result, tonally, and in justice it must be acknowledged that he is doing less violence to the voice than the singer who smother the high tones, imagining that because they are high they must necessarily be "easy." On the other hand, his lack of ability to sing in any other way than with full power practically eliminates him from the ranks of the artists and reduces him to the availability to a practically inconsiderable quantity.

To return to the theory of vowel formation on high tones it must be emphasized that the modification of the voice is extremely slight, so slight, indeed, as to be scarcely noticeable to the average listener. Still a decided change takes place, the mouth opening more widely for "oo" and "ee," somewhat more for "u" and "a," while for "i," "e," "o" (as in "ah") and "a" (as in far) the change consists almost wholly in allowing the head resonance to predominate. When singing softly the mouth may be nearly closed, the modification of the vowel being effected wholly by this latter means. The tip of the tongue is also slightly drawn back from its resting place at the base of the lower teeth. The sensation is of decidedly less action than is experienced in the lower tones are sung. This looks simple on paper, and it is easy to see how these various modifications are made by closely observing a few singers. When the voice is practical work, however, the same difficulty is encountered which has been spoken of before, viz.: the tendency to exaggerate. A very little of this latter in the upper voice will soon become an injury to the organ itself; the greatest caution is necessary, or the pupil will get deeper and deeper into the mire. The situation is rendered more difficult by the fact that the notion prevails among many teachers that increased brilliancy of the high voice is due to increased effort. Exactly the opposite is the truth, so the first task is to thoroughly uproot this old idea.

For this purpose the teacher is admirably adapted, as will be readily comprehended by the reader who has followed this discussion. The indirect method of teaching is therefore recommended, and here as elsewhere, for reasons already given, continuing the exercise just given we will suppose that the pupil has come to the first "high" tone, that is, the first one which tempts him to extraordinary preparation because he feels instinctively that he is over-exercising before is inadequate. For this and for each succeeding tone he may simply relapse into the labial humming, which will enable him to go on up another octave or so. As soon as he feels that he may resume the pronunciation of the words as formerly. During the humming, however, he must imagine the words, and as he begins to sing, he must change to the labial humming for a high "i"; he will have practically no pronouncing to do until the last two or three notes. All this time, however, he must be diligently practicing the vocal cords, of course, all soft work and the least kind of exercise for the organ itself. Let us now suppose that this exercise has been used for a few weeks.

Two habits should now be eradicated. First, the pupil will be absolutely cured of the idea that high tones are to be taken by main strength, and will never, under any circumstances, allow himself to be tripped into a display of force. Second, he will have become accustomed to the idea of modified vowel sounds on high tones.

These two habits usually bring about the desired result very soon. The pupil comes to regard the change to the labial humming on the first high tone as a rather tame and uninteresting effect, and some day when he is not noticing what the exact pitch is, he will forget to change to the labial humming, as he did not "force the issue," the result may be confidently expected to be correct. Little by little the higher tones will come in a similar way, with the modification of the vowel sound, and the whole problem of "high" tone production is solved. Of course, it must be borne in mind that, the higher the tone, the more marked the modification, until a point is reached where the change to the labial vowel sounds is very slight or disappears altogether. Above A the mouth corners may be slightly drawn back as in smiling. This only applies to female voices or boys' voices.

Modification of Consonants.

This subject will usually take care of itself up to this point, but, when a point has been reached where the full voice may be used on the high tones, great care must be taken that the consonants do not close the throat. This may be accomplished by modifying them as by prefixing a soft "h" ("h"mery), or by any device which will allow the throat to be kept open. This "h" may be made as strong as the singer may desire, must be so skillfully done as to deceive the auditor, as is also true of the vowel modification.

Low Tones.

Low tones are also subject to modification as to vowel demand. Let the pupil practice "rum-zim" a great deal and copy the same style of tone production in the words. The attempt to pronounce the vowels distinctly on the extreme low tones will do little good. The pupil should be made to sing the open voice. This lesson of vowel and consonant modification therefore means the addition of several tones to the range both above and below. The pupil should now be able to sing any tone as easily, freely, and effectively upon any tone in a considerably extended range. The average soprano should take F above high C, mezzo D, and alto A-flat. This may seem like claiming a good deal as a result of such simple means. The explanation is simple enough, however. Tone production, artificial clear and halting, as it is in its very nature, is essentially instinctive. This may be verified without difficulty. Children at play or calling to each other out of doors constantly use tones pitched around high C or higher. Who or higher. When the teacher calls them they will hear another low tone, effectively placed and with the vowel properly modified. Street hucksters in calling their wares instinctively choose a high pitch as most productive of business, and their vowels and consonants are modified too. As, "haw-herrys" for "strawberries," "A (pp) holes" for "apples," etc. The farmer in calling his pigs takes the same tone every time, and he needs no more than five dollars per half hour to tell him that a hard "g" closes the throat. Moreover he knows by experience that his audience will understand him perfectly if he makes the faintest application to "Poo-ee" instead of plain "pig." Another proof is that fine singers are often at a loss to explain how they produce their tones. It is reported of Patti that here as elsewhere, for reasons already given, continuing the exercise just given we will suppose that the pupil has come to the first "high" tone, that is, the first one which tempts him to extraordinary preparation because he feels instinctively that he is over-exercising before is inadequate. For this and for each succeeding tone he may simply relapse into the labial humming, which will enable him to go on up another octave or so. As soon as he feels that he may resume the pronunciation of the words as formerly. During the humming, however, he must imagine the words, and as he begins to sing, he must change to the labial humming for a high "i"; he will have practically no pronouncing to do until the last two or three notes. All this time, however, he must be diligently practicing the vocal cords, of course, all soft work and the least kind of exercise for the organ itself. Let us now suppose that this exercise has been used for a few weeks.

Two habits should now be eradicated. First, the pupil will be absolutely cured of the idea that high tones are to be taken by main strength, and will never, under any circumstances, allow himself to be tripped into a display of force. Second, he will have become accustomed to the idea of modified vowel sounds on high tones.

These two habits usually bring about the desired result very soon. The pupil comes to regard the change to the labial humming on the first high tone as a rather tame and uninteresting effect, and some day when he is not noticing what the exact pitch is, he will forget to change to the labial humming, as he did not "force the issue," the result may be confidently expected to be correct. Little by little the higher tones will come in a similar way, with the modification of the vowel sound, and the whole problem of "high" tone production is solved. Of course, it must be borne in mind that, the higher the tone, the more marked the modification, until a point is reached where the change to the labial vowel sounds is very slight or disappears altogether. Above A the mouth corners may be slightly drawn back as in smiling. This only applies to female voices or boys' voices.

Interpretation.

With a voice developed in this way the mental and emotional nature of the singer find ready and spontaneous expression. This is also a natural function, such expression being practically instinctive.

It must not be imagined, however, that because so much is said of nature and instinct that the writer excludes the cultivation of the voice by the many and excellent means which have been handed down from one generation of singing students to another. On the contrary, the object of this discussion is to point out a way by which all may be able to profit to the utmost by such study. Of all musicians the singer needs most incessantly to keep the study of his art open, and this is the most delicate of all musical instruments, both by reason of its beauty and sensitiveness as a means of emotional expression.

A WORD FOR THE MASTER.

ANOS.

Who enjoys music, without fear or anxiety, professional or financial? The Master.

Who enters into a concert, heart and soul, serenely seated in the third balcony? The Master.

Who knows all the professional people in town, with interest for all and malice for none? The Master.

Who elevates local public taste, and makes good concerts possible? The Master.

Who is the bone and sinew of the choral society? The Master.

Who gives just and intelligent criticism, unbiased by jealousy? The Master.

Who can acquire a full and delightful store of musical knowledge in general, because of no claim is particular? The Master.

Who can dream over his music, undisturbed by the flight of time and the fear of rivals? The Master.

Who should be encouraged to lay off indolence, and become a true musician, if not a professional? The Master.

THE ENGLISH LANGUAGE AND MUSICAL SETTINGS.

A writer in the *London Musical Opinion* who signs himself "E. C." has written forth some interesting ideas in regard to the relation of the English language to musical setting. We quote parts of the article:—

"Each language has its own genius, its own peculiar tricks of emphasis. How, for instance, are you to translate French so that it shall fit the music? In our neighbors' language there are many short unaccented syllables that cannot be reproduced in English. You cannot have three unaccented syllables consecutively in English. Then the French unaccented syllable "e" of poetry has no real equivalent. These details are slurred over in English, but that slurring—such as giving two notes to one syllable or monosyllable—is quite against the best modern ideas of setting words to music; and I do not know any translations in which the position of words in a sentence has not been altered. The beauty of the music was conceived by the original composer to fall on a certain word of the utmost dramatic importance; any alteration really weakens the dramatic effect of the music. I know that there are by no means popular ideas, and I shall probably be referred to many translations in which the original has been faithfully followed as to the music falling on the right word; but, so far as my knowledge goes, this is never obtained without sacrificing our language. The closer the translation is to the original, the less is offered with the more absurd does it sound in performance."

There is a bigger question behind this matter of translation. I will even go so far as to aver that there is not one composer who has yet understood the genius of the English language in its dramatic purposes. Our style of vocal writing is largely founded on German music, which—except in the case of Wagner, and to some extent of Schubert—does not follow the genius of the language. The latter is largely founded on Italian; and, when that influence is not to be traced, it will be found that the vocal melody is too often instrumental. Brahms is an instance of this. In his first songs he has the nerve to repeat words in a meaningless way in order to pad out a verbal phrase that was too short for the melody he had invented. All this has been copied by English (American) composers; and when they are modern enough to try to do the work of the world in the marriage of music and verse, they copy Wagner, who modeled his declamatory style and his vocal melody on the German style, and the German language, which differs very considerably from our own English.

The British [and American] composer of the future who desire to write opera must study his language anew and forget all about the style of foreign composers. The first thing he must understand is that our normal accent is lambe in anything approaching the declamatory of speaking, and, secondly, that he must remember that it is unnatural to have more than two unaccented syllables. Our poets have tried their hands at measures that will give them more scope than the limited scope of our own natural language; but these experiments have never been a success. William Morris, who attempted to capture some of the secrets of Homer's verse, only succeeded in producing a tortured and unnatural style; which cannot be read with the emphasis and accent that is required by the sense of the words. Swinburne has done more than any other poet to enlarge the scope of English verse; but his experiments are not really successful. He has tried to force the English composer the fullest scope for variety of declamation.

And that brings me to another aspect of a question which of much moment. It is this: although the conventional idea is that poetry and music should be allied, the stiffness of all prosodical schemes militates against the free expression of emotion in music. Poetry is a specialized form of speech, and a highly artificial arrangement of natural speech accents for the sake of obtaining a verbal music which shall convey the emotion behind the words. That attempt to realize emotion in poetry has never succeeded when the poem is illustrated by music—a far more subtle and powerful medium for the expression of emotion. Indeed, the very conventions that help to give verse its color and swing better make for the loss of the emotional effect in any way analogous to those of language. The merest sketch of a poem or prose of well balanced cadences is what is required. For this reason you will find that the finer and more artistic the poet in its complete metrical expression of thought the less successfully can it be set to music; whereas, on the other hand, a bald sentence may call forth the greatest powers of the divine art.

HOME TALENT.

By X. Y. Z.

WHEN Mr. and Mrs. Allen moved to a suburb of one of our large cities they identified themselves at once with things musical. A long experience of fifteen years, as soloist in some of the best city churches, gave Mr. Allen a feeling of confidence in his own voice. The fact that at various times he had led various choruses more or less successfully enabled him to accept the position of director of the suburban musical club without any misgivings as to his qualifications for the office.

The Beethoven Club was a social and musical affair of some years' standing, and as it was without a leader for the casting of the net, Mr. Allen was considered by some of the members to be "almost providential." Be that as it may, the modest remuneration offered for his own and his wife's services (the latter being a pianist) came as a welcome addition to the family income, and Mr. Allen entered upon his duties with enthusiasm. There was no question about the club's being a social one, whatever it might be for the members, and it was offered with charming frankness, and Mr. Allen discovered early in the season that there might be difficulties in managing a neighborhood club.

"Let us sing one of your old numbers," said the leader pleasantly at the first meeting. A part song was chosen and was progressing smoothly when a voice from the tenor ranks exclaimed in the midst of a delicate passage, "Under the stars and stripes we were considered by some of the members to be 'almost providential.' Be that as it may, the modest remuneration offered for his own and his wife's services (the latter being a pianist) came as a welcome addition to the family income, and Mr. Allen entered upon his duties with enthusiasm. There was no question about the club's being a social one, whatever it might be for the members, and it was offered with charming frankness, and Mr. Allen discovered early in the season that there might be difficulties in managing a neighborhood club."

Mr. Allen bit his lip and gave the attraction for his tempo and resumed his haton.

"I think Mrs. Allen must be crazy," she played an eighth twice instead of a quarter and never observed that rest at all," came in an audible whisper from the contraltos. "I know it," replied a pretty soprano, "I noticed that," adding irrelevantly, "Do you like the way she does her hair?" and then for two weeks.

The club decided upon a pretty and rather ambitious work for the season, although the soprano soloist objected to some of the solos, and the two rival contraltos would not speak to each other for two weeks.

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to

sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I don't care," said the soprano, "I've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to sing softer purposely—so I won't get a big effect! He's jealous—that's what's the matter. I sing twice as many choruses as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

greater number of cultivated singers. Who is to blame? There is but one answer. The voice teachers of to-day are responsible.

We find our best American singers seeking new ideas, new methods of training, and they hardly know where to go to secure safe instruction. Pupils feel that the best results have not been obtained under present conditions. They realize their latent powers, but their demonstrations satisfy no one, and they are consequently very much in desperation to the latest sensation in the way of a teacher. There is a new something he claims to have discovered of exceptional value to his pupils. After a few days' experience of fairly good results, he has become greatly impaired, had habits formed, and prospects ruined beyond repair. This same condition of affairs exists abroad. Voice-placing is even in a new and new method. There are so many teachers and new methods that one does not know how to choose. A number of American teachers have located abroad and are successful.

Let us turn back to the old Italian methods, to the singers who sang from infancy to the grave with well-preserved voices, where art co-operated with Nature. There was Farinelli, with his sympathetic training by his father, who was a singer, and who caused which threatened his reason. Crescenzio, who caused the stern Napoleon to shed tears. The great Malbran. The wonderful Porpora—one of the most illustrious of Italian voice teachers, who spent his life training his pupil Caffarelli, on scales, trills, groups, appoggiaturas, etc. Not until during the sixth grade did he teach him pronunciation and declamation. Then at last the great teacher said to him, "You are the greatest singer in the world." Where can we find any who are willing to submit to such dictation from a singing master now, whose such patience and willingness to teach him well, even with the hope of such a reward as was Caffarelli's?

We can form no idea of such singers or such in this present day, as were Balzani, or Lotti, or Verini, or the great teachers of the past. The virtuosos of the Italian school, so famous during the first half of the eighteenth century. A beautiful voice is a gift from God, which must be perfected by untiring labor and the most exacting training. Every teacher can be improved. There is promise of some success for all. While all cannot be gifted, most voices, if properly trained, prove a pleasure to oneself as well as to friends.

In selecting a teacher great care should be exercised. The vocal cords are the most delicate of all musical instruments. The only recommendations teachers can have are results in their pupils, not always the teacher's singing—that can easily be misjudged. It is the product of another's painstaking; hence it is a pity, but nevertheless true, that the excellence of a teacher's singing is not the best criterion. The teacher who is broadminded and open to conviction lives to the benefit of his pupils. The question of the teacher is how to promulgate the correct methods of voice production? There is but one way: Correct teaching.

The teacher should be forever a student, always searching, adhering to established ideas, never wavering, always on the alert; never experimenting, only proving; ever studying human nature. A voice teacher is not successful who does not take care of his pupils' mental and physical condition, and temperament in order to bring out the best in each particular voice.

Although the correct art of teaching voice culture has never been formulated, the best one can do is to select the teacher of experience, who succeeds through study, research, and patient effort. The teacher who is broadminded and open to conviction lives to the benefit of his pupils. The question of the teacher is how to promulgate the correct methods of voice production? There is but one way: Correct teaching.

Reflection, and plenty of it, is absolutely necessary before undertaking anything, but once your mind is made up, you should strike to such purpose that all obstacles fall to pieces before you. There are only two means of strength in this world—prudence and patience. The rest is all illusion. Few people know, and fewer still care to know, that every change of mental state is accompanied with a corresponding change in the power, force, and rhythm of respiration; but such continual interaction between the brain and the lungs is an indispensable fact.—*Stoddard*.



EDITED BY EVERETT E. TRUETTE.

LEGOATO PLAYING:
A POINT IN THE WORK
OF SOME ORGANISTS.

The organist whose playing is not characterized by a perfect legato should be an unimaginable absurdity; and yet the unimpeachable testimony of our auditory nerves tells us that he not only lives and breathes, but that he is sometimes heard hoping from chord to chord or note to note in the church services. Instead of the smooth, unbroken flow of tone, welling as from an unobstructed spring of beauty, the phrases are broken, the tones are more or less choppy, the whole effects is as if there were springs of another sort beneath the keyboards, which the acting organist has not strength to press, and hold in place, sufficiently to bring into connection. The piano touch is too plainly in evidence for truth which may seem strange to the uninitiated, and which I think is never fully realized until put to the test, the touch which produces the finest singing tone in piano work will not produce a perfect legato on the organ.

The organ touch must be thoroughly acquired. It should be the first point mastered by anyone who makes the slightest pretense of use of the keyboards of that instrument. And there is really no excuse for deficiency in this point; for, no matter how limited may have been the opportunities for study of the organ under a master of the profession, if a player has any musical perception at all, he knows the effect that is required, and his ear, if trained to careful watching for the slightest break or hitch in the flow of tone, will instantly announce the appearance of such defects in his work. This being the case, thorough, systematic, persistent practice, with the attention concentrated upon the undesired in hand, will overcome the difficulty. I do not mean by this that one can master the organ without the supervision of a competent teacher; but I do mean that when one is a pianist, he takes up work on the organ with perhaps opportunity for but few lessons in the special technique of the new field, he can find in this lack of opportunity for study no excuse for tenting the organ and the audience by non-legato playing. Though there is much that he cannot do without further study, with an intelligent appreciation of the principles of organ touch, which should be clearly defined and thoroughly impressed upon the pupil in the first few lessons, he can at least learn to play with smoothness.

The practice of hymns is one of the most effective means for acquisition of power and smoothness, and so completely to connect the tones of every part of the harmony, that the entire harmonic fabric shall be as perfect, as wholly without tear or flaw, as it would be, were it woven from the tones of the orchestra. The average church music committee does not realize that the playing of hymns is an especially difficult thing to do, and when the organist is heard to hummer through the familiar phrases, thinks that he might play hymns with smoothness, if he can do nothing else, and is likely to rate him accordingly. But we who are on the inside know that the firm-

ness of touch, the strength and self-control which this same hymn playing demands from each separate finger, the character of the change which must often be made with lightning quickness while holding a certain tone, in order to make no break in time or rhythm, and to have the needed fingers in the requisite positions to finish the phrase with smoothness, make this sort of work much harder than it seems to the inexperienced listener, and render it a factor of the greatest value in gaining control of the keys. The piano touch, for which we must term the pianist-organist, is apt to show more quickly in the playing of hymns than in anything else; for there is here no variety of effect in solo and accom-

in St. Luke's Church, Germantown, Pa., where with only 39 speaking stops we get grandeur of tone that fills the edifice completely. I have heard not used for only poor acoustics, besides giving us, under the able performance of the organist, unlimited effects.

The full organ is obtained on only 30 stops, the famous stop stops like the Violin and the Cello, the full effects, yet the majestic volume of tone (not merely) pours out because of the justly famous reeds and perhaps the finest mixtures in the country.

The cost was \$10,000, yet no organ in these parts can compare either in effects or volume of tone, and the Diapasons are not spoiled by having the Gamba in their department. I have heard of 60 or 80-stop organs whose powers were far below this superb instrument, and even the monster Buffalo organ could not begin to equal it in volume, yet the cost there was \$18,000.

I note also the placing of the 16 feet reeds in the Swell, thus making it the 16 feet reeds in the practice is too common and much to be regretted. At St. Luke's the second Great Organ is called the "Trumpet Organ," with wind at 7 inches.

Think of getting into overalls half an hour before playing to "set" the electrics on our new-fangled actions which I know do so often fall, as compared with our tubular pneumatics, which although called "out of date," never stick.

I append the specification of St. Luke's organ, which was built and voiced under the direction of Mr. Carlton Mitchell, much of the voicing having been done by him.

ORGAN IN ST. LUKE'S
CHURCH, GERMANTOWN,
PA.

CHOIR ORGAN.

	FEET
Suboctave on itself...	16
Viola	8
Oboe Violo	8
Flute Traversiere ..	8
Salicet	4
Flute d'Orchestre ...	4
Piccolo Harmonique ..	4
Orchestral Oboe	8
Swell to Choir Union.	Tremulant.

Three Double-Acting Combination Pistons for Choir Organ.

GREAT ORGAN.

FIRST DIVISION.

	FEET
Bourdon	16
Principal Diapason ..	8
Small Diapason	8
Flute Harmonique ..	8
Oboe	4
Octave Quinte	2 1/2
Super Octave	2

SECOND DIVISION (TREMPE ORGAN).

	FEET		FEET
Trombone	16	Clarion (Harmonic) ..	4
Trombe (Harmonic) ..	8	Mixture, 7 rks.	

THIRD DIVISION (ECHO ORGAN).

	FEET		FEET
Echo Salicional	8	Clarinet	8
Quintadena	8	Tremulant.	
Flute Octavante	4		

COUPLES.

Ch. to Gt. Suboctave. Sw. to Gt. Octave.
Sw. to Gt. Union.
Seven Double-Acting Combination Pistons.
Seven special Pedals.

SWELL ORGAN.

	FEET		FEET
Geigen Diapason	8	Cornopane	8
Viola d'Orchestre	8	Voix Humaine	8
Flute Celeste	8	Voix Humaine	8
Rohrfloete	8	Union.	
Mixture, III	4	Octave on itself.	
Contra Posanne	16	Tremulant (Heavy wind).	

ness of touch, the strength and self-control which this same hymn playing demands from each separate finger, the character of the change which must often be made with lightning quickness while holding a certain tone, in order to make no break in time or rhythm, and to have the needed fingers in the requisite positions to finish the phrase with smoothness, make this sort of work much harder than it seems to the inexperienced listener, and render it a factor of the greatest value in gaining control of the keys. The piano touch, for which we must term the pianist-organist, is apt to show more quickly in the playing of hymns than in anything else; for there is here no variety of effect in solo and accom-

ment, as in many organ numbers of no great difficulty; but there is the necessity for the greatest harmonic and melodic flow and there is here no friendly pedal to blend the harmony, to cover a multitude of sins in lack of connection of the tones of soprano, alto, bass, or tenor.

The study of the piano, and thorough, practical work upon the piano are of the greatest value to anyone who essays work on the organ. Indeed, one should always begin the study of the organ from the vantage ground of an effective working knowledge of piano technique. But, while this is true, the difference between the touches which produce the best effects on each instrument should be clearly understood, and thoroughly mastered at once. At all events, until this has been accomplished, the pianist-organist should have sufficient consideration for the public to smother his aspirations to a church position.—Edith Allison.

To the Editor of the Organ Department of THE ETUDE.

I note in a recent issue of THE ETUDE a scheme for doing away with a great number of stops in our organs, but I fail to see the superior of this scheme over some of the present practices. The plan is certainly inferior to the one we have used in our organ

PEDAL ORGAN.

	FEET		FEET
Great Bass	32	Bombard	16
Open Bass	16	Sub-bass	16
Great Flute	16	Flute d'Amour	8
The usual Pedal Couplets ..	8	M. Reed.	

AS ONE OF THE RESULTS OF THE recent mandate of the Catholic Church, the Pope, relative to the music of the Catholic Church, has been appointed by Bishop Colton, of the Diocese of Buffalo, N. Y. Among those on this commission was Rev. James F. McGinn, rector of the Bishop's Chapel, who, after the report of the commission had been delivered, was interviewed by a reporter of the Evening News of Buffalo and, among other things, said—

"Gregorian music is undoubtedly very beautiful if adequately sung. It properly should be sung by men's voices, and without instrumental accompaniment.

"How many churches can furnish a proper complement of men's voices capable of a *corymba* singing!

"It may be added that to find singers who honestly desire to sing Gregorian music is about as difficult as finding the proverbial needle.

"Gregorian music is called Gregorian because it was believed that to Pope Gregory I (590-604) was due the credit of collating, revising, and transcribing the liturgical chants of the church, including the earlier Ambrosian chants. He was credited also with establishing the so-called church tones which bear his name.

"M. Gevaert, director of the National Conservatory of Brussels, in his investigations into early music has proved to the satisfaction of a great number that to the Greek Pope, Sergius I and Gregory III the credit is due. M. Gevaert's opinion has been contradicted, but he seems to have proved his contentions, and his fixing of the origin and development of the Roman chant to the period 425-700 seems to be supported with full facts.

"Singing schools for the study of Roman chant were organized in the early part of the seventh century. Pope Agatho (seventh century) definitely fixed the text and melodies of what is to-day called the Antiphony. Pope Sergius, whose pontificate ended in 680, revised the old songs of the ritual, making them conform to a uniform style, and he is now credited with introducing the four church tones and their psalms.

REVISIONS AND REVIVALS.

"Revisions and revivals of the church chant have been undertaken from time to time. It is well known that the famous Council of Trent labored long and successfully to reform existing evils in church music.

"At that time (sixteenth century) Gregory XVI. requested Giovanni Pier-Luigi da Palestrina to undertake a revision of church music to do away with the superfluous accretions, to abolish the barbarisms and confused passages, that the Gregorian name might be reverently, intelligently, and devoutly praised.

"The Graduale, published in 1614-15, was the model for the official book approved by Pope Pius IX in 1860 and published by the Vatican. It has been known since as the Rationed edition and recognized as the standard book of Gregorian music throughout the Roman church, until within a year, when the present Pope Pius X, surprised Christian antiquaries with the Apostrophe, the Gregorian, the Gregorian, two varieties of names of notes, the Pes and Clavis; five varieties of Neumes of three notes; the Porrectus, the Torsellus, the Sandiculus, the Salsus, the Clivus; eight varieties of Neumes of more than three notes; the Porrectus flexus, the Sandiculus flexus, the Salsus flexus, the Torsellus resumptus, the Clivus resumptus, the Pes subquintus, the Sandiculus subquintus, and the Sandiculus subquintus resumptus; and four varieties of Liquescent Neumes, the Epiphonus Liquescent Podatus, the Cephalicus, the Liquescent Torsellus, and the Aneus.

"A glance at some of the pages of the Solomes edition proves it to be essentially florid in style. It is not at all exceptional to find one syllable of the text

THE ETUDE

attached to from 30 to 50 notes. Needless to say that special measures will be necessary to teach this plain chant, for if it must be sung it must be learned. And how many can teach it? Among the suggestions are special courses, congresses, etc., and even the services of the gramophone have been thought of.

"That there are many doubting Thomases in the world who question the practicability of some of these reformatory measures is an open secret. When to the difficulty of properly singing the Gregorian chant is added the further one of dispensing completely with women's voices, the conditions, at least in America, warrant a questioning attitude."

A common request addressed to clerks

SACRED in music stores is: "Tell me a good new, SONGS, sacred song." Choirs are multiplying over the land, and music is being given a larger place in the service, with the result that a greater variety of music is needed. Many choirs sing an invocation at opening, an anthem before the sermon, some times a solo, and another piece, solo, duet, or quartet to follow the sermon and emphasize its thought, with a response after the closing prayer.

"That there is somewhat of a dearth of useful sacred songs, which can be made a real part of the service, to aid the minister in his sermon, may result from two things: the weakness of the texts furnished to the composers or selected by them, and to the lack of real power or climax in the songs. Some composers seem to think that an attractive melody and clearly defined rhythms are out of place in a sacred song.

Judging from a number of songs issued by different publishing houses, those who have the selection of sacred songs favor such as are settings of verses from the Psalms or other portions of the Holy Scriptures, or of standard hymns, thus assuring a thoroughly devotional character, such as can be used in connection with a sermon. It is certainly better that a composer should add music to the noble, strong force of the Bible, which has in so many cases a most beautiful flow, than to make a melody which at once defines his phrases, and the number of notes it may contain. One other point may be urged in this connection. A familiar verse from the Scriptures, in a familiar hymn, can be understood by all, whereas, where as in other cases members of the congregation will be apt to say: "What is she singing about? I could not understand one word!"

We recommend organists, choirmasters, and singers to give earnest study to the matter of the selection and use of songs for the church service. Use only such as have a real place in worship, and see that they are sung not for vocal display, but to help in the service. It is a responsible position, and a choir singer, this responsibility, fully discharged, means much to those who listen.

A SUBSCRIBER—Will you oblige

by stating in what paper the organ was first introduced into the church. Also state the scriptural authority for the introduction of the organ into the church.

Answer: The introduction of the organ in churches occurred some time between the fourth and seventh centuries. Platina tells us that Pope Vitalian I, Solomes edition, published by the Vatican, two varieties of names of notes, the Pes and Clavis; five varieties of Neumes of three notes; the Porrectus, the Torsellus, the Sandiculus, the Salsus, the Clivus; eight varieties of Neumes of more than three notes; the Porrectus flexus, the Sandiculus flexus, the Salsus flexus, the Torsellus resumptus, the Clivus resumptus, the Pes subquintus, the Sandiculus subquintus, and the Sandiculus subquintus resumptus; and four varieties of Liquescent Neumes, the Epiphonus Liquescent Podatus, the Cephalicus, the Liquescent Torsellus, and the Aneus.

See Gen. iv and xxxi, 27; Job xxi, 12; Num. x, 1-10; but more specially Dan. vi, 18, and I Chr. xiii, 8.

AS NOTED in another article, Mons.

MIXTURES. Alphonse Guilmont gave forty organ recitals at the World's Fair in St. Louis, during the months of September and October. After these recitals he made a short tour, giving twenty-seven recitals in various parts of the world. Such a series of recitals speaks well for the vitality of this remarkable article, as well as gives undeniable testimony to the value of his method of organ playing.

No other organist has received such universal praise and admiration in this country as the organist or composer of organ music since the time of the immortal Bach has done so much to elevate

the instrument, to raise the organ recital to its present position of respect, and to create a genuine love for legitimate organ music.

In Boston his first recital, November 14th, was so successful that arrangements were immediately made for his farewell recital to be given in Symphony Hall. This recital took place on Thanksgiving Eve, before a large audience, at which time he played a program made up entirely of his own compositions (a severe test for any composer or performer), and included the First Sonata, Fugue in D, Marche Funebre et Chant Symphonique, Nuptial March, and several other compositions. The following day the artist sailed from New York for Paris.

On November 15th a breakfast was tendered Mons. Guilmont at the Hotel Astor, New York City, by the artist, with Mr. W. C. Carl as President. Two recitals were given in New York City, one in Brooklyn, and one at the First Baptist Church, Philadelphia, under the auspices of the Organ Player's Club.

Mr. Clarence Eddy gave an organ recital in Saint Andrew's Lutheran Church, Pittsburgh, Pa., November 17th.

Henry Miles, M. D. Oxon, F.R.C.O., the well known English organist and composer, died early in November at the age of 78.

The large and well-equipped organ factory of the Hutchings Votey Organ Company was totally destroyed by fire on the night of November 11th. The fire originated in another part of the building from that occupied by the Organ Company, and by a hot air explosion burst into the organ factory. Almost before an alarm could be given the entire factory was a roaring furnace. Many organs in various stages of construction were destroyed, and one large organ for a western city had only been finished an hour before the men working overtime to get it completed that night. Other quarters were secured while the fire was raging and inside of three days cases, consoles, chests, etc., were being constructed to replace those destroyed. We understand that a very much larger factory is to be constructed which will double the capacity of this well-known company.

Mr. Alfred Hollins, the blind organist of London, met with a triumphant reception at his first organ recital in Sydney, Australia, last summer, the audience cheering him at the close of the recital.

Part I of a new Method of Organ Playing, by Ernest Douglas, of Boston, published by J. Fischer & Bro. of New York, has appeared. It opens with two pages of descriptive matter and leads at once to pedal exercises for alternate feet. A few exercises for the manuals are followed by a large number of pedal exercises of considerable difficulty in fact, the major part of this volume is given up to the development of pedal techniques. If the pupil masters the exercises, at the end of the volume he will be well advanced in one of the requisites of organ playing.

Mr. Frederick Maxson gave his two hundredth organ recital at the Drexel Institute of Art and Sciences, Philadelphia, December 1st.

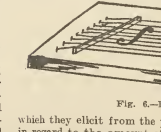
New Music: Harry Rowe Shelley, Star of the Orient (Schlumer). Frank A. Ward, And There Were Shepherds (Schlumer). F. H. Parker, Brightest and Best (Schlumer). Alfred Hollins, O. Worship the Lord (Novello). G. Coleman Young, Thy Word is a Lantern (Novello). Arthur Foote, The Law of the Lord is Perfect (Schmidt). Charles P. Scott, God, our Protector (Schmidt). Charles P. Scott, Father, Take My Hand, tri (Schmidt). William Pink, God Have Mercy (Schmidt). William Pink, God is Love (Schmidt). Arthur W. Thayer, He That Dwelleth in Mercy (Schmidt). W. H. Nidderling, Hark! What Mean Those Holy Voices (Maxwell). J. Christopher Marks, There Were Shepherds (Maxwell). John S. Camp, Must Needs Bear the Cross (Alford). William G. Hammond, Communion Service (Church). John S. Camp, I Lay My Sins on Jesus (Church). F. Maxingham Barker, Magnificat in B-flat (Church). F. Maxingham Barker, Let My Complaint Come Before Thee (Church). Benjamin Lamborn, God is Our Hope (Church). A. M. Shuey, The Great Jehovah, solo (Composers).

Mr. George J. Huss, an expert on church music and one of the oldest organists in New York, died the latter part of November. He was born in Bavaria in 1828, and came to this country when he was 20 years old.

CONDUCTED BY GEORGE LEHMANN.

UNCONSCIOUS HUMOR.—At Holyoke an organ recital was given which properly opened with a selection from Bach. The local critic, without at all intending to be funny, printed "The program opened with a Bach number."

He asserted that his most noted inspiration came from the devil in a dream. He tried to write it down, but, though he was an artist in it, he declared that it was not his own work, that which the devil had played on him in a dream.



BY DOUGLAS ROSS.

"It's love that makes the world go 'round." We will all concede that music is a very important part of the world, therefore the teaching of it. Then should not all teachers remember this when brought to the verge of exasperation by the continued mistakes of their pupils? We teach them that patient effort brings success, yet we are not always successful in having patience ourselves, whereas its possession should be a marked characteristic of the teacher. A little meriment or mild sarcasm aimed at a pupil's fault sometimes has a good effect, and a kindly pat on the back for the little fellow when he overcomes the fault does likewise.

For my part, I never forget to praise a new achievement of a pupil. He then knows that I am intensely watching his progress, and this interest engenders love. This kindness is the sugar that makes the "technical pill" go down, while cross words are the rocks that wreck the beginner's hopes and self-confidence. Let us not wait until the pupil's skill is sufficient to execute the classics for the refining effects of music, but rather instill that through kindness, the acme of refinement, reflected from our own personality. We are beginning with a new year of teaching, and these few words may benefit others who, when tempted to give rein to undue severity, will remember that "It's love that makes the world go 'round'."

This Series of Monographs was begun in Jan., 1903.

Volume I includes the issues from January to June, 1903, treating of Mozart, Chopin, Gounod, Mendelssohn, Grieg and Raff. Volume II includes the issues from July to December, 1903, treating of Verdi, Haydn, Liszt, Beethoven (two numbers) and Handel. Volume III includes the issues from January to June, 1904, treating of Verdi, Franz, Liszt, Purcell, Strauss, The Scarlattis. Volume IV includes the issues from July to December, 1904, treating of Rostke, Dvorak, Schubert (two numbers), Paderewski and Bach.

Price, per volume of six numbers, \$1.25, postpaid.

THE 1905 year of *Masters in Music* will be the most important, interesting and valuable yet issued, since it will treat all the composers of absolutely first rank who have not been treated during the two previous years of the publication; so that, at the close of this year, continuing subscribers will be in possession of a complete library of the world's famous composers. Among the musicians to whom numbers will be devoted are Wagner, Brahms, Schumann, Bellini, Donizetti, Rubinstein and Gluck.

Yearly subscription, \$2.50 in advance.
Single Numbers, 25 cents each.

\$7.50 secures 36 parts, comprising 1152 pages of classical music, carefully engraved and printed, and 576 pages of instructive and interesting reading matter, with 36 frontispiece portrait plates—1800 pages—a musical library in itself. On receipt of order the 24 parts already issued will be immediately delivered and the 12 parts for 1905 will be mailed monthly, as published.

To subscribers of THE ETUDE we will send FREE a complete miniature manual, with full information concerning MASTERS IN MUSIC.

BATES & GUILD COMPANY, PUBLISHERS
42 Chauncy St., Boston, Mass.

A TIMELY AND SUGGESTIVE BOOK ABOUT MUSIC

PHASES OF MODERN MUSIC

By LAWRENCE GILMAN

In this book, Mr. GILMAN, who has been musical critic of *Harper's Weekly* since 1901, writes with vividness, sympathy, and insight of such musical topics of present and vital interest as "PARABASIS" AND ITS SIGNIFICANCE; RICHARD STRAUSS, the most important and widely discussed of living composers; EDWARD MAC DONOWALL, America's foremost music-maker; the fascinating Norwegian EDVARD GRIG; WAGNER and his great contemporary VERDI; WOMEN AS COMPOSERS; REALISM IN MUSIC; the interesting Englishman Sir EDWARD ELGAR, and other subjects of timely appeal.

16 mo, Ornamented Cloth, Uncut Edges, Gift Top, \$1.25 net.

HARPER & BROTHERS, PUBLISHERS, FRANKLIN SQUARE, NEW YORK

J. FISCHER & BRO.

7 and 11, Bible House, - New York

New Organ Music

BATTMANN, J. L., 25. Offertories, Preludes and Postludes, written on three staves. Two volumes, each net, \$2.00. New and rare. Shiny and effective compositions, though not difficult.

DOUGLAS, ERNEST, Method of Organ Playing; A Graded Course of Studies for Pipe Organ, three volumes. Volume 1 contains Explanations, Manual and Pedal Exercises; Volume 2, 3, Graded Compositions, all carefully fingered and registered. Price per volume, net, \$1.50.

New Cantatas and Operettas

For School Entertainments

HAMMERKEL, V., Jugganere, Nautical Operetta in two acts, for male characters. Written by Maude Elizabeth Inch. Net, \$0.75.

HAMMERKEL, V., The Old Singing Woman, Operetta in one act, for female characters. Written by Maude Elizabeth Inch. Net, \$0.75.

HAMMERKEL, V., "All Aboard," or "The Junior Travelers from U. S. A.," A humorous musical play for boys. Written by Maude Elizabeth Inch. Net, \$0.75.

HAMMERKEL, V., Dame Nature's Tea Party; Operetta in one act, for female characters. Net, \$0.50.

New Songs

RHYNS, HERBERT W., Donald, high voice (B), low voice (B), \$0.50.

RHYNS, HERBERT W., Golden Days, high voice (F), low voice (C), \$0.50.

Send for our Complete Catalogue and Thematic Pages of Organ and School Music

How to Play in Public Without Being Nervous

By MADAME A. FUPIN

PRICE, 12 CENTS. By mail, in cello (silver) and a 2-cent stamp COMPANION TO THE ABOVE:

Pythy Paragraphs Pertaining to Piano Practice

PRICE, 27 CENTS. By mail, 25 cents (silver) and a 2-cent stamp Send two-cent stamp for "How to Secure a Mental Education."

Send U. S. silver and postage. Address

MADAME A. FUPIN, Station "O," New York City

AMERICAN SCHOOL SONGS

Comprehensive rudimentary exercises, 200 songs suitable for all occasions and for all grades. These are patriotic, humorous, instructive, and devotional. Price, \$2.00 (flexible muslin) and \$3.00 per 100 (full cloth). By mail, add 50c. 100 copies mailed 10c. if this adv. is cut out. 1000 for \$10.00. 228 Wabash Ave., Chicago.

THE CHRISTMAS FESTIVAL OF THE BACH CHURCH, held on the 25th, 26th, and 27th, December 25, 26, and 27.

The program included "How Brightly Shines the Morning Star" composed for the Festival of the Annunciation; a five part setting of the "Christmas Anthem" by the Bach Church.

Light of My Life"; "The Lord is a Sun and Shield"; "Belle de nuit"; "Mozart's 'Sing Ye to the Lord'"; "The Christmas Song"; "Second Brandenburg Concerto." The Bach church members 125 members; the Bach church members 125 members; the Bach church members 125 members.

The next series will be given April 12, 13, 14; June 12, 13, 14.

AGUSTO ROTTOLI, composer and teacher of singing, died in Boston, November 20th. Mr. Rottoli was born in Rome, Italy, January 1, 1871, and after he had completed his studies embarked in a professional career as singer, composer, and teacher, being connected with the St. Cecilia Academy in Rome. He was accepted as a position as teacher of singing in the New England Conservatory of Music, Boston, Mass., with which institution he remained connected until illness compelled him to give up work. He was organist and chorister of St. James' R. C. Church for a number of years. His compositions include many songs with Italian and English texts, and are used by the leading singers. By reason of his position in the profession he had under his teaching pupils from all parts of the country.

THE musical section of the Paris "Revue des Hautes Etudes" contains a very interesting program of lectures with musical illustrations for this season. Topics are: "Musical Development from the Sixty to the Nineteenth Century"; "Social History of the Musician from the Third to the Sixteenth Century"; "The Old French Solo Vocal Music at the End of the Sixteenth Century"; "Lully"; "English Music in the Seventeenth Century"; "Bach's Church Works and the Characteristics of the Seventeenth Century"; "Symphonic and Dramatic Orchestral Music from Gluck to Haydn"; "Grieg"; "French Christmas Music in the Nineteenth Century"; "Liszt"; "The Russian Music"; "Analysis of Selected Dramatic Works of the Present"; "The Doctrine of Musical Form"; "Hugo Wolf"; "Old and New Methods of Singing."

THE HAMMOND

is used by all Music

lovers the World over.

Any

Which

can be

on the

Hammond

THE HAMMOND

awarded the GOLD

MEDAL at St. Louis

Exposition.

The Philadelphia Offices: No. 33 & 35 S. 10th St.

QUESTIONS AND ANSWERS

Questions of a general nature only should be sent to this department. Questions received before the 10th of one month will receive answer in the next issue.

G. W. C. - In seating a choir place the high voices, soprano and alto, and auto on the base side.

W. W. - There is no rule as to the order of the members of a male quartet. Place the First Tenor and the Second Bass on the outside, the Second Tenor being next to the First, the Baritone or First Bass next to the Second Bass.

In dusting the lute the gentleman said to the lady's

B. M. F. - When two note chords on the same degree are connected by a tie, the second being marked with a staccato dot, both chords are played, the second being short.

W. W. - Mr. John Powers, of St. Louis, Mo., is publishing a dictionary of opera. You can doubtless secure the information you wish from him. His address is 721 Carpenter Place.

F. - Briefly explained, "rag-time" is a composition. All good composers make more or less use of this device, which is after all but a temporary shifting of the accents. The whole point of the matter is that there is a vast difference between syncopation employed for artistic effect and the same used merely to impart a certain jerkiness to the rhythm. "Rag-time" as played by most bands includes very few pieces of music of this kind; hence, being an unwarranted standpoint it is to be condemned. Moreover, these pieces, when trembled for the piano, are nearly all intrinsically unsuited to the instrument. "Rag-time," which has had popular success in some cases, has been largely due to the wane, like all other fads, musical and otherwise. It is bound to pass away, but it is not to be entirely overlooked, as it has been, as an artistic device may come into more frequent use for imparting originality and pungency to rhythmic effects.

ETUDE - The mistake most young teachers make with a beginner is in attempting to give too much. The teacher should be content to give the student a few lessons, first and foremost the proper physical conditions should be met. Then the student should be given a preliminary finger drill practice at a table. This should be continued for the lesson time. The rudiments should be taught gradually, and the student should be the remainder of the lesson period. Under no consideration should the student be allowed to perform the proper hand and arm positions have been acquired. As to the student's progress, the teacher should be content to let the student progress at his own pace, and not to be impatient to the ingenuity of the individual teacher. The task may be achieved by the use of some representative elementary works such as "First Steps in Piano Solo Study."

TO HANDLE MEN

To Do So Successfully One Must Acquire Self-control.

A foramen in a great locomotive works tells how he acquired self-control after he had been lost through the coffee habit:

"I find myself obliged to write you about Postum Coffee," he premises. "I have been a great tea and coffee drinker for many years, and I have been a great man in the American Locomotive Co., and have to take my dinner with me; also a bottle of tea or coffee in time it got to be so that there were no more night, for over a year, but that I would have a headache or heartburn or both. I went to the doctors almost every week to see if they could do something for me. They said it was the tobacco habit that did the mischief."

"So I gave up tobacco, but it did not help me any. I got so nervous that the men under me did not like to work for me. I could use them as men would find to be used. I was nervous, irritable and would faint all the time."

"Two months ago I took dinner with some friends who gave me what I supposed was a cup of coffee. They explained that it was Postum Coffee and that my friend's wife said that she had used it about six months and that during that time she had no headache such as she was formerly subject to, and that she felt it all at all. I bought a box of Postum Coffee, and I had it with me and began using it."

"The result proved that the doctors were wrong—it was not tobacco but tea and coffee that upset me. During the two months that I have used Postum I have had neither headache or heartburn, my nervousness has left me and I have gained 14 pounds in weight."

"Use this if you want to, as I have got 24 families to drinking Postum instead of coffee. They say what it had done for me." Name given by Postum Co., Battle Creek, Mich.

A rare combination offer for \$1.50

considered almost as 'Manna from Heaven?' " Wm. R. Emery, 232 Foster St., Ravenswood, Chicago, Ill.

LEARN PIANO TUNING

HERE'S A RICH FIELD
Be Independent and Your Own Employer



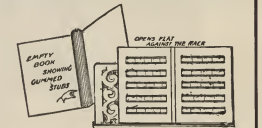
WE successfully teach
the profession of
BY MAIL
by a new scientific method.
The course includes action
regulating, voicing, fine
repairing, etc., with per-
sonal attention to each
student. We are the origi-
nal inventors of this

Tuning by mail, and inventors of the **TUNE-A-PHONE**, an instrument by which any one who can hold a pen can tune a piano. We have the instruments of Ministry, Public School Superintendents, Public School Teachers, and successful graduates in piano tuning. We have a large number of copies of our book on piano tuning for sale at any price in the civilized world at an hour's notice. Write to-day for our illustrated prospectus.

NILES BRYANT SCHOOL OF PIANO TUNING
203 Music Hall Battle Creek, Mich.

Keep Your Music Nicely Bound

It doesn't pay to have it torn, ragged, and hard to find.



THE KIMSEY MUSIC BINDER
has a flexible cover—sheet music size—can be easily
closed, and will hold the edges of your music and make your
collection neat and compact. It contains a sufficient number of gummed tabs to hold
any number of music, and is so constructed that you can
find where you can find them for all time to come.

Every Music Teacher and Student
will recognize the value of this Binder.
It is a MUSIC, TIME, MONEY, AND HAND SAVER.
Ask for THE KIMSEY GUMMED TAB PLAT OPEN
MUSIC BINDER at your music store; or we will send
it to you on receipt of price.
Heavy Paper Cover, 25 cts. Extra Heavy Paper Cover, 35 cts.
Cloth Cover, 50 cts.

WM. SCATCHARD, JR.
500 Old Fellows Temple, PHILADELPHIA

A Better Location than Yours

would be in the Land of Manatee, in Vir-
ginia, the Carolinas, Georgia or Florida

AND WE CAN PROVE IT

WRITE for a copy of the special South-
ern edition of the Seaboard Air Line
Magazine, which is superbly illus-
trated and contains hundreds of
specific opportunities for profitable
investment in the South, and points
out a desirable location for you, it matters not what
your occupation. A list of orange groves, banana
plantations, truck and fruit farms for sale, will also
be forwarded if desired.

J. W. WHITE

General Industrial Agent
PORTSMOUTH, VA.

Seaboard Air Line Railway

We have just been passing through the Christmas
season, the time when we are supposed to become im-
bued with the spirit of "Peace on earth, good-will to
men"—indeed, so surcharged with it that our entire
life will contain nothing but thought of the good-will
for our fellow-beings. We are not even permitted
to forget this, for does not the Christmas reminder
of it return every year to keep us faithful to our
duty?

Just as I was beginning to feel something of
the fullness of this spirit in the atmosphere, I re-
ceived a letter from one of our ROTUNDIAN readers
which contained a query that might have been
it seen at variance with the Christmas mood.
The writer of this letter seems to have always tried
to put this Christmas admonition into practice, and
steadfastly refrains from uncomplimentary remarks
in regard to her co-workers in the profession. To do
this in this day of jealous backbiting is a matter
of no small credit. But she feels that she is begin-
ning to arrive at that period when patience ceases
to be a virtue, and when it is getting to be more
and more difficult to contemplate with complacency
the charitable methods of fake teachers, who, in-
stead of the incompetent seem to be able to attain
with the public, through their assumption of superi-
ority, and cleverness in trading on the ignorance of
this same public. Now the trouble-some side, the high
wishes answered, is whether she should continue her
policy of quietly ignoring all this, meanwhile meas-
uring her own life by her own ideals, or shall she
actively fight for what she thinks is right even at
the risk of being misunderstood?

It is not always easy to decide what it is best to
do in face of these difficulties, which confront us all
in like manner. We have constantly improved upon
our consciousness the fact that there is a right and a
wrong side to everything. Much of the pleasure that
we might otherwise take in life is marred by this
lurking consciousness that there is a wrong side, a
side from which all the beauty of texture is gone and
nothing shows but a tangled confusion of threads.
In textile fabrics it is possible to turn this wrong
side from the sight, and it does not seem a regular
of its existence even giving us offense. But not always
so with the fabric of life. It is impossible to turn
it from the sight, for when we turn it, we turn it
back with all its disagreeable reality. Then be-
cause of the interrelationship of people and their in-
terests, there seems to be a tacit agreement to cover
up these disagreeable facts, to gloss them over, to
lose someone be injured. But to those who believe in the
supremacy and perpetuity of right, there is a tendency
to embitter the mind in this permitting of so much
sham to pass unresented. Through it the disillusion-
ment in regard to the actual conditions of life be-
comes greater and greater every day. There is so
much of that one's faith in the much vaunted
power of right grows less and less, and the world
and sham flourish like a green bay tree, and all to
questions seem to be for the unjust, it does make one
to wonder when it is really worth while
to struggle so earnestly and valiantly for the at-
tainment of a standard that seems absolutely un-
necessary. There is scarcely a man, whatever his
trade or profession, who has not been confronted by
the subtle temptation to follow the easy methods of
those who slip by all the difficult questions of right
and wrong, and the strenuous upholding of basic prin-
ciples, making a profit anywhere. Now, however, Com-
petition is keen, men stand shoulder to shoulder, in-
tellectually reaching forward, if it does break the rank,
what will it matter, if it makes one a leader? No
one who has ever realized an evil in the world, and
light of its power. And in many cases the evil is
sincerely recognized by the guilty one. It is probably
self, more or less, to his own conscience. This is
possibly the reason why he appears so hardened and
indifferent.

We are not, in this article, to deal with the gross
and open catalogue of wrongdoing, but only to speak
warning of those who belittle the musical profession
and are the real foes of the cause of art. Scattered
over the length and breadth of this country are
men and women who "teach" music. Now, even
the little district school teacher must have some guar-
antee of fitness for his or her fitness. It almost
seems that the only line in life open to people en-
tirely without references or credentials of any sort is
that of music teacher. The tradesman must demon-
strate his personal ability, if not his character. But
men and women who play or sing externally upon
the instrument they profess to be able to teach others
to master, without testimonials as to preparation for
the work, or as to character, or even as to previous
training, can go into any town or village in the United
States of ours and secure pupils; these same pupils
being the children of respectable parents of
average intelligence, and really desirous of their chil-
dren's well-being.

There is something pitiable in the spectacle of a
man who has laboriously achieved a position where
he can give his children opportunities he himself was
unable to secure, paying out hardly earned money
in the endeavor to refine or educate a child in music,
to someone who has absolutely no claim to confidence
and no ability to teach.

We are an intelligent people, as a people. We gen-
erally investigate matters with some degree of thor-
oughness. We ask references and guarantees from
those who serve us and those whom we serve. But
we seem to say farewell to common sense, to pru-
dence, and to the actual evidences of our five
senses when we enter that specific domain of art
called music. You will find a father intruding upon
the child with a voice which anyone can hear to be
strong and sweet to some teacher (now, God save the
mark!) who sings off the pitch in a cracked falsetto.
This is a fact which has come under my own
observation. This same man would not make any
musical mistake. He would not send his son to study
grammar with a man who knocked the King's English
into a cocked hat. But no question of fitness seems
to be raised in many minds as to this particular pro-
fession.

I have instanced the vocalist, because the pretense
is so much greater than among instrumentalists. The
temptation is manifest, especially at this day. The
standard of the player has rapidly advanced and
people are beginning to understand that it requires
years of conscientious effort to attain eminence upon
any instrument. The voice, on the contrary, still re-
mains comparatively unchallenged upon artistic lines,
in America. It is a fairly well sung still satisfies
the general demand, and it does not seem a regular
thing to a very ordinary musician to undertake to
teach this. If you tell them that long years of study,
experience, and conscientious experiment—and the
knowledge of physiology—a keen observation of the
character and temperament—are merely the primary
essentials of a good vocal teacher, they will not even
understand you. To have played accompaniment for
a really good teacher for a short time constitutes one
man's equipment. To have sung a little, at most
entirely without training, another's. To have
studied six months or a year, another's, while I know
of one instance where the grocery business was dis-
carded for a vocal studio. It is a solemn fact that
the last named teacher used to counsel the use of
omnes by his students, and it does not seem a regular
thing to realize that the delicate instrument, un-
used, divinely fashioned, played upon by the breath, as the
Zolian harp is by the passing breeze, is at the
mercy of those Gods and Vandals, we cannot won-
der at the seeming rarity of good voices or the speedy
decay of others.

It is no less lamentable that so many have their
conscience absolutely free from the least shadow of
a superficial equipment and a slovenly technique some-
times stimulates what might have been a good and
even a great talent. When we are drawn to begin
doing a thing because we love to do it, the desire to
achieve a certain amount, if not a fitness of ability
to achieve. For the first step in learning is to con-
centrate, and we never concentrate so well as when
we are not aware of it.

It is really of very little use even to recognize
the existence of certain conditions unless one can at
least suggest a partial remedy. In the case we are
considering, a few suggestions may be of use. In the
first place, a teacher should be required to furnish
certificates, or references as to ability, attain-
ments, etc.; and the parent or guardian or would-be
student should be urged to insist upon them, and to
examine them carefully. The teacher should be re-
quired to have a certain amount of practical expe-
rience. The real capacity of the teacher, as a teacher,
is tested only by the attainments of pupils, not by
almost a law unto themselves, but by the fact of pro-
portion of a class. By the character and quality of the
average work done, they should stand or fall, and be

willful. When a teacher has many pupils for
years and none of them ever passes the bounds of
mediocrity, it is pretty safe to conclude that the
teacher, as a teacher, is distinctly mediocre, too.
When, on the other hand, a goodly proportion become
more or less distinguished it is equally safe to con-
clude that the teacher, as a teacher, has not a mis-
taken vocation. The only thing that justifies teach-
ing is fitness for it; and that fitness, while dependent
to a certain extent upon what we know and what
we can do, exists pre-eminently in so imparting
what we know that it will enable others to do what
we can do, and even more than we can do, as their
own powers transcend ours.

Again and again you hear of some incompetent
teacher who either does not help people at all or who
teaches them to do things altogether improperly.
"Well, music is the only thing they know—and they
must have bread and butter!" I prefer for my own
part that they should starve! It is much less inju-
rious to the community at large in the long run to have
them take a small portion of other people's property,
whereby to satisfy an innocent and natural craving,
than to take from them in the use of an immortal gift. A misused voice, an ill formed
hand, a repressed and stultified intelligence, shall we
have these pay the penalty of the most pressing need
of our race? There is no excuse for any human be-
ing's not knowing at least how to do one thing well;
and still less excuse for doing anything one cannot
do well. Pity for the incompetent teacher has an
angle, perhaps, but when we realize the whole-
some sacrifice of time, talent, and energy it implies
on the part of an entire class of pupils, then we
see this apparently lovely commiseration is really
disguised as an act of selfishness. When a man
tries to do other things and proves his unfitness, he
fails; but, wonder and sad paradox! In music, he
succeeds. Let us be up and doing, in the endeavor to
impress upon the public the necessity for character, as
to musical ability, power to impart, and character!

The danger of sending young and impressionable
pupils, unprotected, into the hands of teachers who are
of unprincipled persons, is apparently taken into
account scarcely at all by those who should most
gravely consider it.

We wish it distinctly understood that none of the
foregoing strictures apply to the young teacher who
has been well taught and can tell the how and the
why to pupils as far as a brief education has gone.
It refers only to the empirical way in which we are
often told to know much and who really know very
little and that little of no real value to the earnest
gifted student. We have written with a thought of
the worthy workers often crowded out by mercen-
tious charlatans, of the people misled by ignorance.
It is but an echo of the bells that so soon will ring
out again upon a waiting world—the bells that
are to "ring out the false, ring in the true."

As a conclusion to the ROUND TABLE for this
month two letters containing helpful suggestions to
young teachers are appended.

Concerning Corrections.

I suppose most music teachers have had their
nerves racked and many a pupil's progress retarded
because they will not heed the corrections that are
made at each lesson. I am sorry to say that I have
had to make the same corrections many times with
the same pupil, and in cases where one ought to
have been sufficient. I always have a feeling, too,
as if it must be due to a failure on my part, because
of not having impressed it strongly enough upon the
pupil's mind. But I have devised a little plan which
has resulted very successfully in my work, and which
may also be new to some of my fellow-teachers.

I write in pencil on the margin of the music, as
consciously as possible, whatever the thing is for which
the pupil is to work. If a wrong finger has been
used, or a wrong note struck, I draw a line around
the right one. Although there is nothing remarkable
about this, yet it is simple and practical. As this
affects the music considerably, it is not a matter of
clean page of music, as do my pupils also, as fast
as those faulty places are corrected I erase the pencil
marks. I make it a game with the pupil to secure a
clean page, and I find that with children it works
wonders in this manner. Neither is it beneath the
dignity of adults also. Every mind needs some-
thing definite to work for.—Jane M. Waterman.

EMBLEM of PURITY
As pure and invigorating
as the clear breath of
winter is
Rubisom
The use of Rubisom is one
of the joys of childhood. Child
sparkling whitening dentifrice
cools, cleanses and refreshes
the mouth and makes the teeth
as white and pure as snowflakes.
PRICE 25¢
at DRUGGISTS.
By Prescription only address:
L. W. KENT & CO., LOWELL, MASS.

SOMETHING NEW
FINE VIOLINS Violins, Celli, etc.,
EXCHANGED bought, sold, taken on
for anything for value that you
Fine Old Violas, Violas and Cello on hand
Orchestra, Bass, Piano, etc. for sale or rent of Vi-
olins and Violas
The New Music Given Free
The New Music Given Free
The New Music Given Free

DO YOU WANT
Original, Characteristic, Easy-to-Play
—MARCHES?
If so, look carefully over this list of a "round dozen" of
the best MARCHES and TWO-STEPs ever written.
We have selected from our large catalogue what we believe to be our very best Marches.
OUR SPECIAL OFFER to readers of THE ETUDE: We will send any 3 for
60 cents, 6 for \$1.00, or the whole dozen for \$1.90, postpaid.

THE BORDERLAND, by Raphael 60c.
or picturesque scenes of life on the plains, mysterious
scenes of night, cowboy yells and dances, galloping
ponies—all are vividly brought out. While essentially
characteristic, it is admirably suited and so arranged
that it can be used either for the concert or dance
program.

PRINCESS POCAHONTAS, by 50c.
Richmond Hoyt
Endowed by the Press and Public as one of the
most attractive compositions of the day. Wherever you
go hear it; wherever you hear it, it goes. In its
eloquent simplicity cover it sells better than ever.
It's the kind that does not wear out.

INTERNATIONAL BUCK DANCE, by 50c.
Hugo O. Marks
A mingling of melodies of all nations, written in
march time distinctly marked. The airs are so skillfully
arranged by Mr. Marks that it is one of the most
attractive melodies of its kind.

MORALBA, by E. Rosales 50c.
A Month's Intermixture descriptive of oriental life.
TEKOA, by E. Rosales 50c.
An original Japanese march and two-step.

PROPOSAL MARCH AND TWO-STEP, by Harry Mincer 50c.
An unusually attractive march. A dance number
it is unequalled.

MARCELLE, PATROL FRANCAISE, by 60c.
Emile E. Hammer
An irresistible march of that delicious quality
so requisite in a spirited march. The title page is by far
the most expensive ever issued. Attached to it is the
exquisite picture—Marcelle—in colors, which goes free
with each piece of music.

PARADE OF THE DOLLS, by 50c.
Emile E. Hammer
Teachers will find in this composition a nerve-
stirring swing of rhythm and melody and suggestive of
the great Marseillaise. You will like it.

JOLLY MASQUERS, by Harry 50c.
Mincer
A July 24th march and two-step, highly sug-
gestive of carnival times, the kind that keeps the feet
agoin'.

TOWONA, by Thurlow Liewrance 50c.
Composed by Thurlow Liewrance, by the eminent French
composer, Thurlow Liewrance. You will like it.

VIRGINIA TWO-STEP, by H. Mincer 50c.
Lovers of music will surely like "Virginia." Mr.
Mincer has very skillfully introduced a cake walk that
adds much to its effectiveness.

THE GUNNER'S MATE, by Chas. 50c.
B. Brown
Our marches are always in demand and we do not
think you will be disappointed in this one.

Our Thematic Catalogue mailed free on request.
WINDSOR MUSIC COMPANY
266-8 Wabash Ave., Chicago 41 West 28th St., New York

FRANCIS L. YORK, M.A.
Director

The faculty

Includes such noted Artists and
Instructors as Francis L. York,
Piano, Organ, and Composition;
Wm. Yunk, Violin; Ida Fletcher
Norton, Voice; and a corps of
40 expert instructors, unsurpassed
for their excellence.

Detroit Conservatory of Music

Founded by J. H. HAHN, 1874

The Oldest, Largest, and
Best Equipped Conservatory
in Michigan

1903-04-715 Pupils
1218 Recitals

Prospectus Free on Application

240 Woodward Avenue, Detroit, Mich.

JAMES H. BELL, Secretary

FREE ADVANTAGES: Ensemble Playing; Composition; Concerts; Harmony; Orchestra Playing;
Musical History and Lectures.

Thirty-first year begins Monday, Sept. 12, 1904

Northwestern University, Evanston, Ill.

School of Music

COURSES IN MUSIC

Leading to a Degree

LITERARY-MUSICAL COURSES

With Studies in College of Liberal Arts
and Academy.

A Higher Music School
with University
Privileges and Aims

PREPARATORY DEPARTMENT

For Beginners.
P. C. LUTKIN, Dean
Music Hall, University Place and Sherman Avenue
Send for Catalogue

CLARK CONSERVATORY OF MUSIC, SAN ANTONIO, TEXAS

HORACE CLARK, Jr., Director

Affiliated with N. E. Conservatory of Music, Boston, and Virgil Piano School, New York

Experienced Teachers in all branches of Music, Elocution, and Art. One hundred and fifty students the first year as an
Organized Institution. Teachers who can teach. Play. Tinkling Moderate. Winter Climate Unexcelled.

CATALOGUE ON APPLICATION

Mr. Perley Dunn Aldrich

BARITONE-TENOR

Teacher of Singing Song Recitals

WINTER SEASON

Philadelphia, Pa.

SUMMER SCHOOL

With MONS. SBRIGLIA, Paris.

Special opportunity for selected choir work for
Students.

Permanent Address:
2039 Wallace St., Philadelphia, Pa.

Philadelphia's Leading Musical College

Broad St. Conservatory of Music

1329-1331 SOUTH BROAD STREET

GILBERT RAYNOLDS COMBS, Director

Private and Class Instruction in all Branches by a
Faculty of 35 Artist Teachers

MUSIC, DRAMATIC ART

MODERN LANGUAGES

PIANO TUNING

RESIDENCE DEPARTMENT

FOR YOUNG LADIES

A broad musical education from the foundation to post-
graduate and normal work. The various departments under
the personal direction of the following teachers:

Gilbert Reynolds Combs

Henry Schrader

Hugh A. Clarke, M. Doc.

A department for Public School Music and its supervision
has been established under Enoch W. Pearson, Director of
Music, Public Schools of Philadelphia.

Illustrated Catalogue Free. Correspondence Solicited

MENTION "THE ETUDE"

CORRECTION OF MUSIC MSS.

A SPECIALTY

ALBERT W. BORST

Old Fields' Temple, Philadelphia, Pa.

Grand Conservatory of Music



68 West 83d Street

For 23 years in 23d Street

New York

The only Music School, empowered by Act of the
Legislature, to confer the degree of Bachelor of Music,
Master of Music, and Doctor of Music, and the kindred
arts. Thorough and systematic instruction in all branches
of vocal and instrumental music, as a science and as an
art, by the most eminent artists and teachers. The full
course leads to the degree of Bachelor of Music. The
Open Company and Concert Company are open to stu-
dents for membership.

OPEN ALL SUMMER Fall Term Begins Sept. 20th

DR. E. EBERHARD

FREDERICK MAXSON

Organist First Baptist Church, Philadelphia

TEACHER OF ORGAN, PIANO, AND THEORY

Organ Lessons given on the Three-manual Electric Organ at
First Baptist Church, Instruction in Harmony and Choir Train-
ing. Pupils Prepared for Examinations of the American Guild of
Organists. 4612 Wallace Street, Philadelphia

Over Sixty Organ Pupils have obtained Church Positions.

INCORPORATED 1900

THE PENNSYLVANIA

COLLEGE OF MUSIC

DEGREES OF MUSIC CONFERRED

1611 GIRARD AVE. K. H. CHANDLER, PRINCIPAL

MUSIC Cypography in all its Branches

Hugh A. Clarke, M. Doc.

A department for Public School Music and its supervision
has been established under Enoch W. Pearson, Director of
Music, Public Schools of Philadelphia.

Illustrated Catalogue Free. Correspondence Solicited

MENTION "THE ETUDE"

No. 10 South Dicka Street, Philadelphia

(Market above Fifteenth)

WIRTZ PIANO SCHOOL

120 West 124th Street, NEW YORK

SCHOOL FOR SOLO AND ENSEMBLE PLAYING, ACCOMPANYING

AND THEORY, INSTRUCTION IN METHOD

CONRAD WIRTZ, DIRECTOR

Moderate Terms

Harmony and Counterpoint TAUGHT BY MAIL

NEWELL L. WILBUR

811 BUTLER EXCHANGE, PROVIDENCE, R. I.

HUGH A. CLARKE 223

MUS. DOC.

South 38th Street

Philadelphia

LESSONS BY MAIL IN HARMONY, COUNTERPOINT, AND COMPOSITION

CAN HARMONY BE TAUGHT BY MAIL?

Do you want to learn to Compose and Arrange Music? If so,
don't expect slowness for this lesson. Don't expect to pay until you
have had 3 trial lessons. If these lessons do not convince you
that you will succeed—then they are free. Don't write unless
you have a thorough knowledge of the rudiments of music, and
mean business.

C. W. WILCOX (Harmacist),

Mention THE ETUDE. 2485 Broadway, New York City.

PERCY GOETSCHUS, Mus. Doc.

Author of "Material," "Tone-Relations," "Melody Writing," etc.

"Harmonizing Forms," "Applied Counterpoint," etc.

HARMONY, COMPOSITION, COUNTERPOINT BY MAIL

Practically equivalent to personal lessons.

Add. STEINERT BUILDING, BOSTON, MASS.

TEACHING TEACHERS HOW TO TEACH PIANO

A Course of Ten Lessons in Modern Ideas of Touch,
Technic, Pedal, etc., and How to Apply Them

JOHN ORTH, 146 Boylston St., Boston, Mass.

GUSTAV L. BECKER

Concert Pianist, Teacher, Composer

A large proportion of Mr. Becker's pupils are themselves teachers.

Send for circular with press notices to

1 West 104th Street - - New York City

The Leschetizky Method

F. E. HATHORNE

Pupil of Professor Leschetizky and Prof. Penner

Thorough course in the Art of Pianoforte Playing, with
diploma. Send for circulars. Address:

F. E. HATHORNE

State Normal and Training School - POTSDAM, N. Y.

Crane Normal Institute of Music

TRAINING SCHOOL FOR
SUPERVISORS OF MUSIC

JULIA E. CRANE, Director, Potsdam, N. Y.

Musical Manuscripts

CORRECTED AND AR-
RANGED, READY FOR
PUBLICATION. ALSO
LYRICS SET TO MUSIC

LOUIS F. GOTTSCHALK

Musical Director "The Cigarette"

DAILY'S THEATRE NEW YORK

The Kroeger School of Music

E. R. KROEGER, Director

THE ODEON, ST. LOUIS, MO.

MRS. HUGHEY'S Home and Day School of Music

5096 McPherson Ave., St. Louis, Mo.

All Branches and Instruments. Fletcher Method for
Children. Certificate and Diploma. Best Literary and Art
Advantages in Washington University Schools. Travel in
Europe and America, if desired.

THE OBERLIN CONSERVATORY OF MUSIC



THE OBERLIN CONSERVATORY OF MUSIC offers unusual advantages for
the study of music.

900 Students last year.

Faculty of 30 specialists.

Large 3-manual Roosevelt pipe organ, two vocalions, and to pedal organs avail-
able for organ students.

125 pianos.

It is a department of Oberlin College, and enjoys its intellectual and social life.

Send for descriptive catalogue and musical year-book. Address,

CHARLES W. MORRISON, DIRECTOR, OBERLIN, OHIO.

New Teaching Pieces for Beginners.

By KATHARINE BURROWES.

These melodious little pieces are especially
adapted to the hands and minds of child-
beginners and will be a welcome addition to
the very limited supply of music for the
very first grade of piano work.

(Overpaid in value, 2 one-cent stamps)

Forty Reading Studies for the Piano, \$1.00.

Play Time Pieces

Short Pieces for Small Hands.

Jack, be Nimble... 25

My Garden... 25

Swing... 25

Song Without Words... 25

Dickory Dick... 25

Any Day... 25

The Queen of Hearts... 25

Rock-a-Bye... 25

A Study Piece... 25

One, Two, Buckle... 25

Up and Down... 25

The Bell Rings for Puss... 25

Complete... 75

Complete... 75

Address

KATHARINE BURROWES, Detroit.

KATHARINE BURROWES, R. 502 Carnegie Hall,
New York City; or Suite B 6, Kirby Bldg., Detroit.

Wm. H. Sherwood

Genevieve Clark-Wilson

Walter Gray

Eleanor Kirkham

Georgia Robb

Edith Bane

And Others

Director Sherwood

Burrowes Course of Music Study

By KATHARINE BURROWES.

Protected by three patents and 27 copyrights.
A method of teaching music to beginners
by means of—

GAMES,
SONGS, EXERCISES,
APPLIANCES,
etc.,

which overcomes all obstacles, breaks down
all difficulties and makes hard study a
delightful recreation.

All Teachers are urged to
investigate this method.
Send for Booklet.

Address

KATHARINE BURROWES, R. 502 Carnegie Hall,
New York City; or Suite B 6, Kirby Bldg., Detroit.

Wm. H. Sherwood

Genevieve Clark-Wilson

Walter Gray

Eleanor Kirkham

Georgia Robb

Edith Bane

And Others

Director Sherwood

SHERWOOD MUSIC SCHOOL

Fine Arts Building, Chicago, Ill.

Wm. H. Sherwood—Concerts and Lecture Recitals

Arthur Brereton

Adolph Rosenbecker

Daniel Protheroe

And Others

Director Sherwood

CHICAGO

THE COLUMBIA SCHOOL OF MUSIC Kimball Hall, Chicago

ALL BRANCHES & PIANO
OF VIOLIN
MUSIC VOICE
THEORY, Etc.

Taught in Carefully Graded Courses

Every department under direction of eminent
teachers. Class or private instruction.

As the true test of the new school, The Columbia
School of Music, gives to its students the advantages derived
from courses of study based on sound educational principles.

Write for Catalogue, which gives details of Educational
Plan, list of Faculty, and tuition rates. Fall Term begins
Monday, September 13th.

American Conservatory of Music KIMBALL HALL BUILDING

230-253 Wabash Ave., CHICAGO, ILL.

The Leading School of MUSIC AND DRAMATIC ART in this
Country. Unrivalled Teaching Department. Lecture
Courses, Concerts, Recitals, Diplomas and Certificates
awarded by Authority of the State of Illinois. School of
Opera, Virgil Clavier Department, School of Oratorio. Many
free advantages. Illustrated catalogue mailed on application.

JOHN J. HATTSTAEDT, President

Principal Teachers: F. H. SCOTT, W. C. C. SHERBORN,
CLARENCE DICKINSON, E. A. CLIPPINGER, W. W. KENNETH,
GEO. M. CHAPMAN, CHAS. E. WATT, ELLIS M. SHERLEY,
with full staff of competent assistants.

50 HALF-YEAR PARTIAL SCHOLARSHIPS

(January to June). Send for application blank.

PRIVATE TEACHERS EVERYWHERE

With master classes conduct Inter-State
Branch Studios of the Western Conservatory in their own
homes. Great opportunity for systematic study among pupils at
home. In operation twelve years.

For catalogue and full information, address

E. N. SCOTT, President, Western Conservatory, Chicago

STANDS FOR

Chicago Piano College

PIANO-MUSICIANSHIP

For New Catalogue address

CHARLES E. WATT, Director

Kimball Hall, Chicago, Ill.

HEO SCHOOL PRINCIPALS AND THE SINGING TEACHERS HEO

A NEW BOOK

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

5 OTHER MUSIC BOOKS FOR SCHOOLS 5

EMMANUEL

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

For Music Chorus, Schools, and Singing Clubs, presenting Songs
and Chorus, and Chorus in the graded voice.

A SYSTEMATIC AND PRACTICAL
COURSE OF VOCAL INSTRUCTION

The Standard Graded Course of Singing

By H. W. GREENE

In four books, each, \$1.00

THE work of voice trainers has been hampered by the lack of a systematic presentation of the necessary material in progressive order, as is the case in piano instruction. Teachers were forced to select a few studies from each one of a number of works, requiring considerable work and entailing much expense to the pupil. The editor of this book has selected the best from the whole field of educational vocal material, making a work in which

Each study is designed for a special technical purpose.

Every phase of vocal training is provided for.

Each book represents the average amount of work that can be done in a year.

Thus making it

A guide for young teachers starting in the profession.

Specially adapted for school and conservatory curriculum.

A satisfactory basis for certificate and graduation.

ADOPTED BY PROGRESSIVE AMERICAN TEACHERS.

THEO. PRESSER, 1712 Chestnut St., Philadelphia

Thousands of Testimonials

From Prominent Teachers Everywhere,
Attest to the Practical Value of the

Standard Graded Course of Studies

FOR THE PIANOFORTE

By W. S. B. MATHEWS

The leading, musical writer and educator of the present time.

10 Grades 10 Volumes \$1.00 Each

Sheet Music Firm. Our usual Discount allowed.

Standard studies, arranged in progressive order, selected from the best composers, for the cultivation of

TECHNIC, TASTE and SIGHT READING

carefully edited, fingered, phrased and annotated, with complete directions for the application of Mason's "System of Touch and Technique" for the production of a modern style of playing.

SEND FOR ANY OR ALL OF THE VOLUMES ON INSPECTION

When ordering, mention the PRESSER edition, as there are other works with similar names on the market.

THEO. PRESSER PUBLISHER, Phila., Pa.

ST. LOUIS FAIR GRAND PRIZE

Awarded to

WALTER BAKER
& CO'S

Chocolate
and Cocoa



LOOK FOR THIS TRADE MARK

The highest
award ever made in this
Country

A NEW ILLUSTRATED RECIPE
BOOK SENT FREE

WALTER BAKER & Co., LTD.

Established 1750 DORCHESTER, MASS.

43 HIGHEST AWARDS IN EUROPE AND AMERICA

IVERS & POND PIANOS

Piano Caution.

A cautious Piano-Buyer's first step should be to secure the Ivers & Pond Catalogue.

This is mail free. It is a veritable Fashion-Plate of advanced piano styles. Only to those unfamiliar with our pianos need we say that they represent

the acme of high-class piano-building. In tone quality, capacity for resisting wear and tune-staying they are unequalled.

An Ivers & Pond Piano may cost you slightly more than one less worthy to start with, but leaving out of consideration the greatly increased pleasure it gives, will finally prove far more economical.



Our Method of Selling. Where we have no dealer we will sell you direct from our large Boston establishment, and on easy payments wherever you live. We have devised a unique plan to supply pianos to persons residing in the most remote villages and elven homes, tested and approved. Then comes a small cash payment, the balance in 12, 24 or 36 equal monthly payments. We take old pianos or organs in exchange as part payment. For our catalogue of latest styles and a personal letter with product and full description of our EASY PAYMENT PLANS write us to-day.

IVERS & POND PIANO COMPANY,
141 Boylston Street, Boston, Mass.

Vose PIANOS

have been established 80 YEARS. By our system of payments every family in moderate circumstances can own a VOSE piano. We take old instruments in exchange and deliver the new piano in your home free of expense. Write for Catalogue D and explanations.
VOSE & SONS PIANO CO., 160 Boylston Street, Boston, Mass.